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THE
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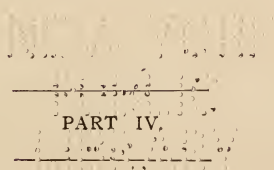
THE MORRIS-MEN
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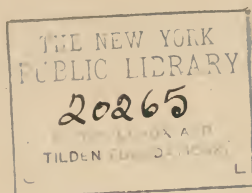
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CECIL J. SHARP.



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1911.



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by the same Author.*

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PREFACE.

PRESSURE of literary and other work has unhappily prevented Mr. MacIlwaine from taking any part in the compilation of the present volume, for the contents of which, therefore, I alone am responsible. His enforced withdrawal has been a great deprivation and I have felt very keenly the loss of his advice in the writing of the book as well as of his assistance and companionship in the practical work of collection. I would willingly have left his name upon the title page. But to this Mr. MacIlwaine would not agree; and I felt compelled, though with great reluctance, to respect his wishes. The partnership has been a very pleasant one, certainly to me and I believe to him also, and I can only deplore the circumstances which, for the moment at any rate, have led to its dissolution.

I desire to acknowledge my indebtedness, and to express my gratitude to Mr. George Simpson, Mr. Henry Franklin and Mr. Harry Taylor, from whom the whole of the information contained in the following pages has been derived; and to Mr. E. Phillips Barker for reading the proofs and for the help that he has given me by his suggestive discussion of various technical points.

C. J. S.



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INTRODUCTION.

THE dances in this volume have been derived from three villages and include, therefore, examples of three separate and distinct Morris traditions. The following table contains a list of the dances, arranged in groups according to their derivation :—

SHERBORNE (GLOUCESTERSHIRE).

SET-DANCES.

The Old Woman tossed up.
The Cuckoo's Nest.
Constant Billy (2nd version).
The Monks' March.
Lads a-Bunchun.

JIGS.

I'll go and enlist.
The Sherborne Jig.

Longborough (GLOUCESTERSHIRE).

SET-DANCES.

The Longborough Morris. Princess Royal (3rd version).
London Pride.
Swaggering Boney.
Young Collins.
The Maid of the Mill (2nd version).

JIG.

FIELD TOWN (OXON.).

SET-DANCES.

Field Town Processional.
The Rose.
Heel-and-Toe.
Bobby and Joan.
Banks of the Dee.
Dearest Dicky.
Step Back.

JIGS.

None so pretty.
Molly Oxford.

A Gloucestershire Morris fiddler, now dead, often talked to me of Sherborne as "a desperate Morris place." As I have repeatedly heard other Morris men speak in similar terms, I gather that the Sherborne men must at one time have held a leading position among the Morris dancers in that part of the country.

A like reputation in the adjacent County of Oxfordshire was once enjoyed by the Morris men hailing from a small hamlet in Wychwood Forest, officially called Leafield, but familiarly known as Field Town—"for short." We may presume, then, that about fifty years ago Sherborne and Field Town were by common consent regarded as the pick of the Morris villages in their respective counties, an assumption which the elaborate character of the dances in question certainly supports.

Longborough, a small village in the heart of the Cotswold country, though less celebrated for its Morris dancing than Sherborne, held no mean reputation in its immediate neighbourhood. Simpler in type, its dances are nevertheless quite as beautiful in their own way as many of the more elaborate ones.

Morris dancing was discontinued at Sherborne about thirty years ago. To resuscitate a traditional dance that had lapsed for so many years seemed at first sight to be quite impracticable. Ordinarily, no doubt, it would have been; but in the present case I was fortunate enough to make the acquaintance of one of the old dancers, Mr. George Simpson, who was able and willing to whistle the airs, dance the steps, and explain the figures to me. Mr. Simpson left Sherborne many years ago and migrated to a small hamlet in Berkshire whither I traced him. He proved to be one of the best and cleverest dancers I had ever come across, upright as a dart, light on his feet—despite his three-score years—mentally alert, and so keen about his dances that I found him teaching them to the lads of his adopted village.

For my information respecting the Field Town Morris, I am wholly indebted to Mr. Henry Franklin, a retired police officer and veteran of eighty-one years. He left his native village in the late fifties at the time when the forest, in the midst of which he was born, was cleared, and shortly after the Morris dancers were disbanded. Mr. Franklin is now living in a suburb of Oxford, in full possession of all his faculties, and, mentally and physically, more than the equal of many men twenty years his junior. In the spring of last year he celebrated his eightieth birthday by walking twenty miles across country, and afterwards—"just to show his metal"—dancing his favourite jig, Princess Royal.

The Field Town Morris comprised no less than fifteen dances and jigs, all of which Mr. Franklin danced and described to me down to the minutest detail, a wonderful achievement for a man of his age; one, indeed, which will seem incredible to those unacquainted with country dancers and their ways. He is not, of course, as lissome as he was, nor can he caper as high as he used to do, but I found little or no difficulty in noting down his steps and movements, elaborate as many of them were.

The Longborough Morris was discontinued twenty-five years ago. Here again, as with the Field Town and Sherborne dances, my knowledge has been derived from a single dancer, Mr. Harry Taylor, who, making light of his sixty-eight years, sang to me the tunes, executed the steps, and explained the figures with the utmost skill and readiness. I was particularly delighted to extract from him the steps and movements of London Pride, the tune of which I had previously collected (see *Folk-Dance Airs*), and also to note his version of Princess Royal and its beautiful Dorian air.

The twenty-two dances described in these pages have therefore been derived from three old dancers whose combined ages total no less than 209 years, a significant commentary upon the conditions under which the present-day collector has perforce to labour. I have elsewhere commented upon the prodigious

and retentive memories often displayed by traditional folk-singers. But surely no feat of memory can surpass that of a man who can describe in detail fifteen or more elaborate set-dances and jigs, not one of which he has danced or, maybe, even thought about, for more than a half a century. Of course, it is not every Morris dancer who can do this. I have, however, generally found in every Morris side one man; usually the Foreman, capable of describing the dances with sufficient clearness and accuracy to satisfy the requirements of the collector. Otherwise, it would have been impossible to revive dances which, like those in this volume, had lain dormant for twenty years or more.

It will be noticed that the dances in the text are far more elaborate than those previously published. The Sherborne and Field Town dances are the most intricate that I have yet found, and we may take it, I think, that they represent the present-day Morris at its highest development. Indeed, many will marvel that so elaborate a dance could be the natural expression and unaided invention of the "untutored" country yokel. Simplicity is, no doubt, one of the most marked characteristics of folk-art in all its various manifestations; but simplicity in appeal, directness of statement, unaffectedness of expression, economy of method, and so forth, not necessarily in technique nor in execution. It is only in this restricted sense of the word that folk-dances can be called simple. In the Sword Dance, for instance, the figures and evolutions are even more involved than those of the Morris; while the Step Dance, the most popular folk-dance at the present time, is a standing proof of the capacity of the village dancer to create and execute extremely complex and intricate movements.

We must remember, too, that these are all professional dances that were intended to be performed only by picked men, specially trained for the purpose. They were not the everyday, amateur dances of the people like, for example, the Country Dance, in which we may search in vain for

difficulties of a technical nature. After all, the only limit to the technical development of a dance is the executive capacity of the performers. And when the latter possess a natural aptitude for dancing, like the English country folk, there is nothing to prevent the dance from reaching a very high state of elaboration. A good many people in first taking up the Morris imagine, I am quite sure, that because it is the dance of the simple rustic, it is in itself simple; whereas the truth is that, beyond the A B C of it, it is just as exacting as most stage dancing. Indeed, I will go further, and say that much that is received from the good music-hall dancer with rapturous applause would be child's play to the expert Morris jig-dancer—if the latter would condescend to it.

In many of the steps and movements described in the following pages the student will find much that is interesting and instructive. He will note that five forms of the Back-step have now been recorded, viz., the Cross-step, Shuffle-back-step, Hop-back-step, Step-back, and Back-step. Danced in the order named it is patent that, while each has a distinct individuality of its own, the five steps are closely akin and must have sprung from a common origin. They represent, no doubt, variants evolved by groups of dancers in different villages and, as such, provide an instructive example of the way in which traditional steps have in the course of ages changed and given birth to new forms.

Another very characteristic step which occurs in all the dances in the present volume, is the Gallery, or Galley. This is a step upon which the best dancers especially pride themselves. Indeed, by many Morris men it is regarded as a test, no one being accounted a first-rate performer who cannot "Galley out" in the approved fashion, and make his bells ring lustily with that artful twist and shake of the leg, which the cultivated dancer finds so difficult to imitate. Mr. Simpson told me that the Sherborne men were renowned for their Galley, and the skilful way they used it in negotiating the turns in "skew-corner" dances.

The Sherborne form of the 4/3 and 6/3 Morris-step should not escape the notice of the student; the hop on the second, instead of the last beat, is a very graceful and captivating variation.

The tunes include four characteristic airs in the Dorian mode, "London Pride," "I'll go and enlist," "The Cuckoo's Nest" and "Princess Royal"; and several first-rate major melodies, *e.g.*, "Swaggering Boney," "Heel-and-Toe," "Dearest Dicky," "Step Back," &c.

The title of the Sherborne dance "Lads a-Bunchun" may, perhaps, throw some light on the meaning of the cryptic "Laudnum Bunches" of Parti. "A-bunchun" may denote (see Wright's *Dialect Dictionary*) butting or striking, dashing in dress or appearance; or it may simply mean bunched together, *i.e.*, in a cluster as in a set-dance. On the other hand both "Laudnum Bunches" and "Lads a-Bunchun" may be corruptions of the original title which further research may some day unearth.

The present instalment brings up the number of dances and jigs in *The Morris Book* to 64, counting variants. This represents, roughly, half of the dances which Mr. MacIlwaine and I have so far collected. The rest we have withheld from publication for various reasons; some because they were but indifferent variants of those printed; others because of some doubtful point of notation, or because they lacked full traditional authority.

Whether further investigation will lead to the discovery of more dances worthy to be published, time alone can show. We have, it is true, covered a great deal of the ground where the Morris tradition survives; nevertheless, there are still several areas to be explored, and it is impossible to say what these may yield. In the meanwhile, we have thought it advisable to append to this volume a general index to the dances, steps, figures, &c., described in this and the three earlier parts of *The Morris Book*.

THE DANCE.

In the following pages the terms “clockwise” (cl.) and “counter-clockwise” (c.cl.) will be used in defining the direction of circular movements, instead of, respectively, “right to left” and “left to right,” as heretofore (see Part iii. p. 67). The following expressions are to be interpreted thus:—

To “pass by the right” is to pass right shoulder to right shoulder; “by the left,” left shoulder to left shoulder.

A whole turn = 360°



A three-quarter-turn = 270°



A half-turn = 180°



A quarter-turn = 90°



HANDS.

HANDS-FORWARD.

Both arms, elbows straight, are swung forward and upward to a horizontal position level with the shoulders.

This is marked in the diagrams :—

fwd. (forward).

HANDS-UP.

The arms, well bent at the elbows, are swung forward, so that the hands are six inches or more above the head, and twelve to eighteen inches in front of the body.

The position is similar to the Swing-high-forward (see Part iii., p. 16), but the hands are raised higher and the elbows bent forward, not outward.

This is marked in the diagrams :—

b. up (both hands up)

or, if one hand only is raised,

r. (or l.) up.

THE TWIST.

The hands are held “up,” as above described, and rapidly twisted in small circles, clockwise. The circular movement is executed mainly with the wrist, but partly with the forearm ; the upper arm must be motionless.

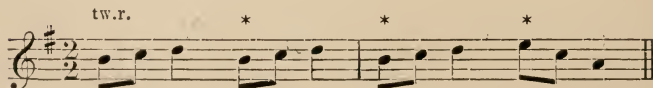
This is marked in the diagrams :—

tw. (twist both hands)

or, if one hand only is raised and twisted,

tw.r. (or l.).

When the twist is repeated, each successive repetition will be marked with an asterisk, thus :—



HANDS-APART.

The arms, in the position of Hands-up, are straightened, swung out and down, and lowered to the sides or till the hands are level with the hips, according to circumstances. The movement is like a "There you are!" gesture, and usually accompanies the Jump. This is marked in the diagrams:—

APART.

THE SALUTE.

One hand is brought from the dancer's side to the top of his forehead with a wide semi-circular sweep of the arm. Directly the hand touches the forehead, hand and head are ducked down. The movement, which is like "pulling the forelock" or "making your obedience," must be executed with the greatest deliberation and ceremony.

If, as is usual, the Salute is performed in one bar of the music, the duck of the head should be made on the middle beat of the bar.

This is marked in the diagrams :—

sal.r. (or l.), *i.e.*, salute with right (or left) hand.

STEPS.

KNEELING.

The dancer puts one leg forward, bends the knee, and then lowers the body until the knee of the other leg rests upon the ground. The action is usually accompanied by Hands-forward.

This is marked in the diagrams :—

kn.r. (or l.), *i.e.*, kneel on right (or left) knee.

THE KICK-JUMP.

The dancer springs as high as possible off both feet and alights on both feet. While in the air, he swings one leg forward and upward, as in the Caper, and doubles back the other leg at the knee. It is an operation which calls for some agility.

This is marked in the diagrams :—

k.J. (kick-jump)

r.b. (right leg doubled back) ;

or

k.J.

l.b. (left leg doubled back).

THE BACK-KICK.

A step is taken with one foot, say the right ; the left leg is simultaneously bent at the knee and its lower part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the right foot. The left thigh should not be raised, but must be moved forward an inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.

This is marked in the diagrams :—

r. l.H. (left heel).

b.k.— (back-kick).

or

l. r.H.

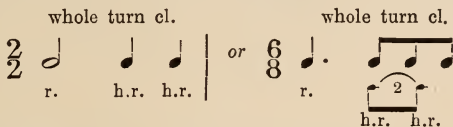
b.k.—

THE GALLERY OR GALLEY.

Standing on one foot, say the right, the performer raises the left thigh, bends the knee, and swings round the lower part of the leg, the foot describing one or two circles in a horizontal plane level with the knee of the supporting leg. The toe of the swinging leg must not be pointed. The direction of the circle is clockwise or counter-clockwise according as the swinging leg is left or right.

The movement is sometimes made in a stationary position, but more often while the dancer is turning on his axis. In the latter case, it is technically known as the "Galley out," the performer turning clockwise or counter-clockwise according as the supporting leg is right or left.

The Gallery occupies one bar of the music, the supporting leg taking a step at the beginning of the bar and either one or two hops during the second half of the measure. If two hops are taken they should fall on the third and fourth quarters of the bar, whether the time be simple or compound, thus:—



In the diagrams the Gallery will be noted thus:—

r. h.r. h.r. or l. h.l. h.l.
gal. ————— gal. —————

DRAW-BACK.

Sometimes, especially in caper-movements, a step is made backward instead of forward, as the context would otherwise suggest. In such cases the letters d.b. (draw-back), will in the diagrams be placed under the steps which are to be made backward, thus:—

l. r.
d.b.

TOE-FORWARD.

Standing on one foot, say the left, the right foot is swung forward and the toe placed on the ground about eighteen inches forward. The right foot is then brought back beside the left and the weight of the body transferred to it, while a slight spring is, simultaneously, made off the left foot.

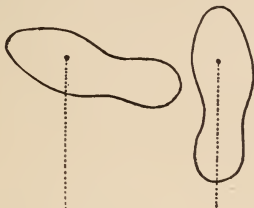
The movement is similar to the Back-toe (see Part iii., p.26), with the omission, however, of the initial hop on the supporting foot.

This will be marked in the diagrams:—

r.t.f. (right toe forward) r.
d.b.

or
l.t.f. l.
d.b.

During the passage from P p to Q q, the position is reversed from l.b. to r.b. ; that is, the heel of the right foot is swung back to its normal position in the line of motion, while the left-heel is swung forward and inward until it rests beside the toe of the right foot, thus :—



It must be clearly understood that the points of contact between the feet and the ground are parallel throughout the movement.

The movement is thus a dual one, compounded of a backward jerk of the feet along parallel lines, together with a pivoting movement on the balls of the feet, one heel swinging outward, the other inward. The knees must be slightly bent and turned, synchronously with the heels, alternately outward and inward. The feet are usually brought together (f.t.) at the last resting place.

The beginner is advised to practise these two movements separately. First, let him place his two feet parallel, about ten inches apart, and practise the back shuffle along the double track P Q R, p q r, the feet lying throughout in the line of motion, with the weight of the body evenly distributed between them.

Next, let him place his feet alternately in the positions l.b. and r.b., as above described, pivoting on the balls of the feet, without moving backward.

These two movements mastered, it will not be difficult to combine them.

This step will be marked in the diagrams :—

l.b. r.b. l.b. r.b.
b.s.~~~~~

THE HOP-BACK-STEP.

One foot, say the right, is placed close behind the left (r.b.) and carries the weight of the body. The toes of both feet must be well turned out. A hop is then made on the right foot, while the left, heel forward, is swung across the right ankle (l.a.) and then quickly placed behind the right foot (l.b.) and the weight of the body transferred to it.

The movement, which is executed entirely upon the balls of the feet, is a variant of the Shuffle-back-step.

It might be written in the following way:—

r.b.	h.r.	l.b.	h.l.
	l.a.		r.a.

For brevity's sake, however, it will be marked in the diagrams:—

r.b.	l.b.	r.b.
h.b.s.	—————	

THE STEP-BACK.

This is a close variant of the Back-step (see Part iii., p. 24).

Instead, however, of the ball of the free foot being placed quietly and deliberately behind the heel of the supporting foot, the free leg is bent back at the knee and the foot placed flat and decidedly upon the ground, the toes, with a forward scrape, coming into contact before the heel. Directly the heel touches the ground the leg is straightened and the weight of the body transferred to it. Throughout the movement the toes of both feet must be well turned out. At each crossing of the feet the body should be slightly turned on the hips, and the head inclined in the direction of the moving foot.

The step is accompanied by the hand-movements "r.in," or "l.in," executed with great decision and with a twist, almost a shrug, of the shoulders. The Step-back is thus a forceful and robust form of the Back-step.

It will be marked in the diagrams thus:—

Hands	r.in.	l.in.	r.in.
Feet	{ l.b.	r.b.	l.b.
	{ s.b.	_____	

EVOLUTIONS.

FOOT-UP. No. 5.

AS DANCED BY NOS. 1, 3 AND 5.

TRACK. Up 4 feet.

HANDS...s.b.

s.f.

s.b.

s.f.



STEPS.....l.

h.l.

r.

l.

r.

h.r.

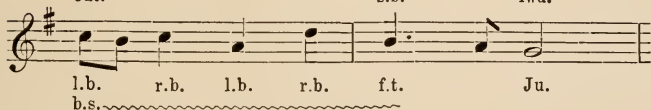
l.

r.

Back 2 feet ; $\frac{1}{4}$ turn out.
out.

Face out.
s.b.

fwd.



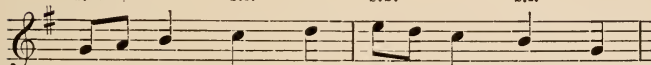
Down 4 feet.

s.b.

s.f.

s.b.

s.f.



r.

h.r.

l.

r.

l.

h.l.

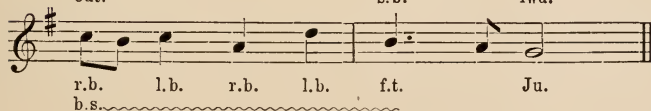
r.

l.

Back 2 feet ; $\frac{1}{4}$ turn in.
out.

Face front.
s.b.

fwd.



r.b.

l.b.

r.b.

l.b.

f.t.

Ju.

b.s.

The dancers begin each movement, up and down, with outside feet. Even numbers will therefore reverse the feet given in the above diagram.

FOOT-UP. No. 6.

This is danced in a stationary position, as follows:—

AS DANCED BY NOS. 1, 3 AND 5.

TRACK. Face up.....

HANDS. s.b. s.f. s.b. s.f.

FEET. { Right. H. T. h. H. T. h.
Left. T. h. H. T. h. H.

.....

s.b. s.f. s.b. s.h.f.

H. T. h. H. T. h. H. T.

T. h. H. T. h. H.

.....

Half-turn c.cl. Face down.....

s.b. s.f. s.b. s.f.

H. T. h. H. T. h. H. T.

T. h. H. T. h. H.

..... ½ turn c.cl. Face front.

s.b. s.f. s.b. s.h.f.

H. T. h. H. T. h. H. T.

T. h. H. T. h. H.

Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

T means that the weight of the body is supported on the ball of the foot, right or left as the case may be.

H. means that the foot, right or left, is planted on the ground six inches forward, heel down, toe up.

h. as usual, means a hop.

The step, which is called the heel-and-toe, is similar to that used in the first Foot-up of the fourth version of the Bacca-Pipes Jig (*see* Part iii., pp. 91-2). The heel, however, should not be "lifted immediately after it has struck the ground," but allowed to remain there an appreciable time. In the last bar, the "heel-out," a slight spring should be made between the first two steps.

FOOT-UP. No. 7.

AS DANCED BY NOS. 1, 3 AND 5.

TRACK..... Up, three feet.....

HANDS.....tw.

STEPS.....l. r. l. h.l. r. l. r. h.r.

$\frac{1}{2}$ turn c.cl. out. face down. up. apart.

l. gal h.l. h.l. f.t. Ju.

down, three feet..... tw. apart.

r. l. r. h.r. f.t. Ju.

$\frac{3}{4}$ turn cl. out. face front. up. apart.

r. gal h.r. h.r. f.t. Ju.

Nos. 2, 4 and 6 reverse the feet and the direction of the turns.

FOOT-UP. No. 8.

AS DANCED BY NOS. 1, 3 AND 5.

TRACK.....Face up.....
 HANDS.....s.b. s.f. s.b. s.f.

STEPS { Right. H. H. T. T.
 Left. T. T. H. H.

s.b. s.f. s.b. s.f.

T. T. H. T. H. T. H. }

$\frac{1}{4}$ turn c.cl. face out.
 out. s.b. s.h.f.

r.b. l.b. f.t. Ju.
 h.b.s. _____

$\frac{1}{4}$ turn c.cl. Face down.....
 s.b. s.f. s.b. s.f.

T. T. H. T. H. T. H.

s.b. s.f. s.b. s.f.

T. T. H. T. H. T. H. }

$\frac{1}{4}$ turn c.cl. face front.
out. s.b. s.h.f.



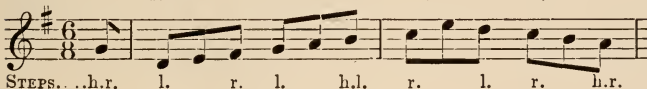
Even numbers reverse the feet and the direction of the turns.

FOOT-UP. No. 9.

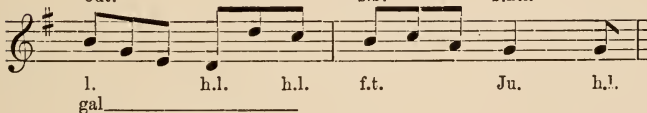
AS DANCED BY NOS. 1, 3 AND 5.

TRACK.....Face up

HANDS.....s.b. s.f. s.b. s.f.

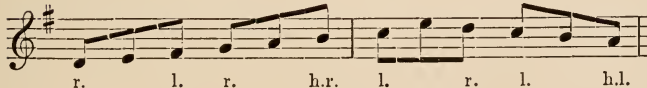


$\frac{3}{4}$ turn c.cl. face front. $\frac{1}{4}$ turn cl.
out. s.b. s.h.f.

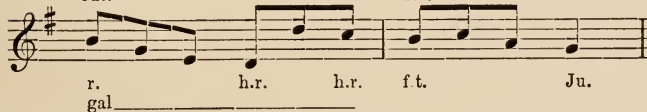


Face down.....

s.b. s.f. s.b. s.f.



$\frac{3}{4}$ turn cl. face front.
out. s.b. s.h.f.



Even numbers reverse the feet and the direction of the turns.

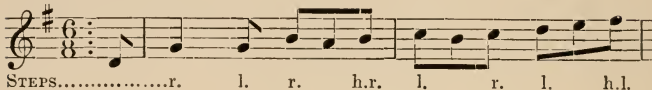
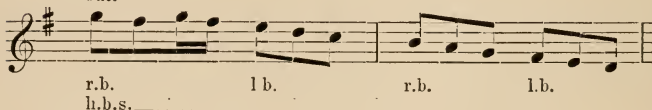
FOOT-UP. No. 10.

AS DANCED BY NOS. 1, 3 AND 5.

This occupies sixteen instead of the more usual eight bars.
The first half of the evolution is danced as follows :—

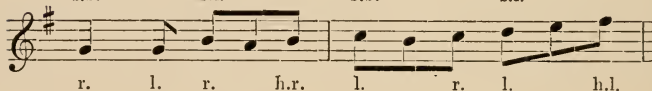
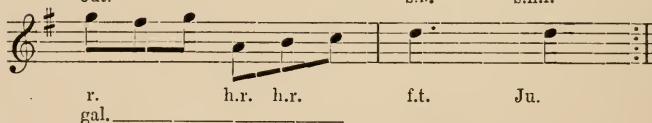
TRACK.....Face up... ..

HANDS.....s.b. s.f. s.b. s.f.

Move back..... $\frac{1}{4}$ turn cl.
out.

Face front.....

s.b. s.f. s.b. s.f.

 $\frac{1}{4}$ turn cl.....and..... face down.
out.

Even numbers reverse the feet and the direction of the turns.

The above movement is then repeated facing down, odd numbers beginning with left feet, even numbers with right. All turn front in the twelfth bar and make a whole turn in the fifteenth bar, even numbers clockwise, odd numbers counter-clockwise.

SET.

So far as the movements are concerned, this figure is the same as Half-hands or Half-gip (*see* Part iii., p. 33). The steps and hand-movements are shown in the following diagram :—

TRACK....Forward to left.....
 HANDS....s.b. s.f. s.b. fwd.
 STEPS..... l. h.l. r. l. f.t. Ju. l.b.
 b s. ~~~

Back.....to.....Position.
 out. s.b. fwd.
 r.b. l.b. r.b. l.b. f.t. Ju.

Forward to right.....
 s.b. s.f. s.b. fwd.
 r. h.r. l. r. f.t. Ju. r.b.
 b.s. ~~~

Back.....to.....Position.
 out. s.b. fwd.
 l.b. r.b. l.b. r.b. f.t. Ju.

FACE-TO-FACE.

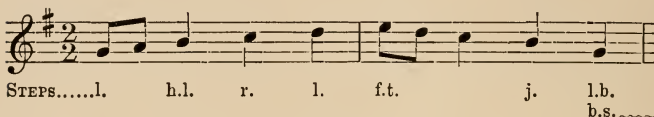
The first half of this figure is danced in the same way as the first half of Whole-gip (*see* Part iii., p. 31). Partners move half-way round the same circle, clockwise, facing centre, and jump on the middle beat of the second bar, each facing

his own station ; they then make a half turn, counter-clockwise, and dance backward to their respective places, as in Back-to-back.

In the following four bars these movements are repeated in the reverse direction, counter-clockwise, and the half-turn made clockwise. The steps and hand-movements are shown in the following diagram :—

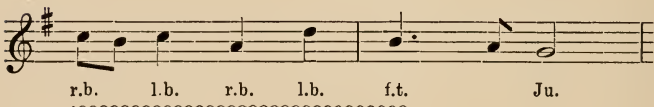
TRACK....Half round circle, cl. Face position.

HANDS....s.b. s.f. s.b. fwd.



$\frac{1}{2}$ turn, c. cl. ; fall back...to.....position.

out. s.b. fwd.



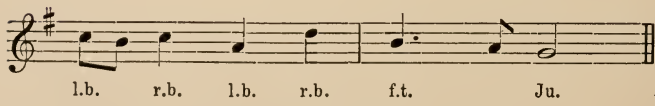
Half round circle, c. cl. Face position.

s.b. s.f. s.b. fwd.



Half-turn, cl. ; and fall back to.....position.

out. s.b. fwd.

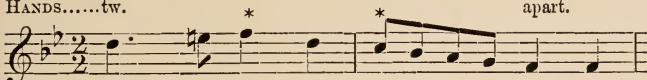


HALF-GIP. No. 2.

This is danced in the same way as Half-gip No. 1 (*see* Part iii., p. 33), but with the following steps and hand-movements:—

TRACK.....Forward to left.....

HANDS.....tw.



STEPS.....l. r. l. h.l. ft. Ju. l.b. b.s.~~~~~

Back.....to.....position.

out.

up.

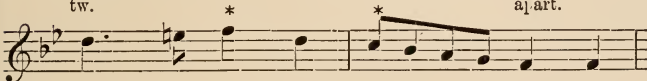
apart.



r.b. l.b. r.b. l.b. f.t. Ju.

Forward to right.....

tw.



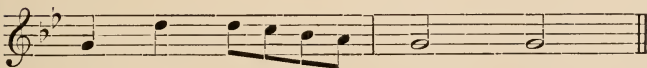
r. l. r. h.r. f.t. Ju. r.b. b.s.~~~~~

Back.....to.....position.

out.

up.

apart.



l.b. r.b. l.b. r.b. f.t. Ju.

HALF-GIP. No. 3.

TRACK.....Forward to left.....

HANDS.....s.b.

s.f.

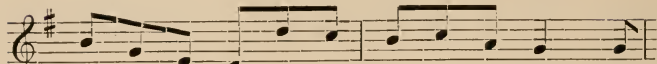
s.b.

s.f.



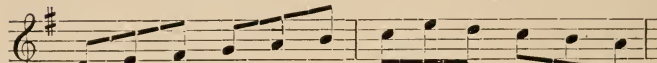
STEPS.....h.r. l. r. l. h.l. r. l. r. h.r.

Back.....to.....position.
out. s.b. s.h.f.




l.b. r.b. f.t. Ju. h.l.
h.b.s. _____

Forward to right.....
s.b. s.f. s.b. s.f.



r. l. r. h.r. l. r. l. h.l.

Backto.....position.
out. s.b. s.h.f.



r.b. l.b. f.t. Ju.
h.b.s. _____

HALF-GIP. No. 4.

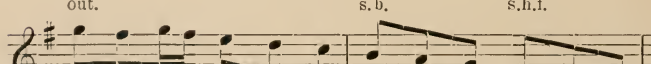
This version takes sixteen instead of the usual eight bars.
The first half of the figure is danced as follows:—

TRACK..... Forward to left.....
HANDS..... s.b. s.f. s.b. s.f.



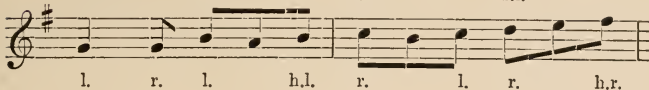
STEPS..... h.r. l. r. l. h.l. r. l. r. h.r.

backto.....position.
out. s.b. s.h.f.

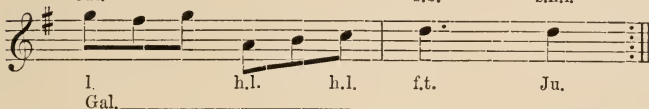


l.b. r.b. f.t. Ju. h.l.
h.b.s. _____

Face front.....
s.b. s.f. s.b. s.f.



whole turn c. cl.....to.....position.
out. s.b. s.h.f.

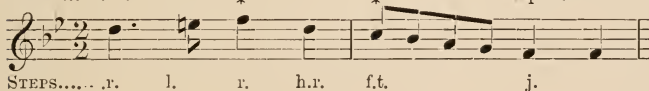


In the repetition the feet are reversed in the first three bars, and the dancers move forward to the right instead of to the left.

WHOLE-GIP. No. 2.

So far as the movement is concerned, this figure is the same as Face-to-face (*see* p. 27), with the omission of the two half-turns. It is danced with the following steps and hand-movements:—

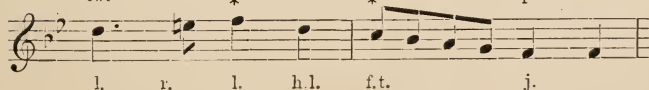
TRACK.....Round circle, cl.....(face position)...
HANDS.....tw. * * apart.

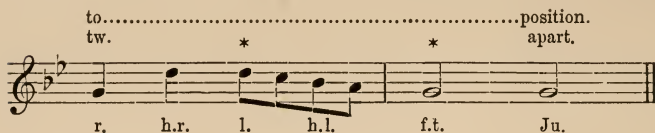


to.....position.
tw. * * apart.



Forward round circle, c. cl.....(face position)...
tw. * * apart.





BACK-TO-BACK. No. 2.

This is danced in the usual way (*see* Part i., p. 45), but with the same steps and hand-movements as in the Set (*see* p. 27).

BACK-TO-BACK. No. 3.

Usual movement; steps and hand-movements as in Half-gip No. 2 (*see* p. 29).

BACK-TO-BACK. No. 4.

Usual movement; steps and hand-movements as in Half-gip No. 3 (*see* p. 29).

BACK-TO-BACK. No. 5.

The steps and hand-movements are the same as in Half-gip No. 4 (*see* p. 30), the dancers dancing in position in bars 5-8, between the two movements, and in bars 13-16, after the completion of the second movement.

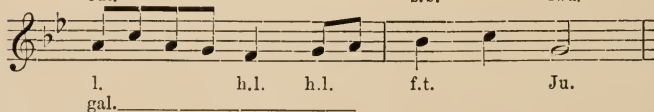
HALF-ROUNDS. No. 2.

TRACK.....Round circle, cl.....

HANDS.....s.b. s.f. s.b. s.f.



$\frac{1}{2}$ turn, c. cl.
out. s.b. fwd.



Retrace steps

s.b. s.f. s.b. s.f.

 $\frac{3}{4}$ turn, cl. position.

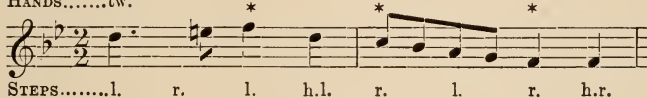
out. s.b. fwd.



HALF-ROUNDS. No. 3.

TRACK.....Round circle, cl.....

HANDS.....tw.

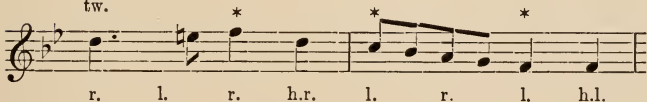
 $\frac{1}{2}$ turn, c. cl.

out. up. apart.



Retrace steps

tw.

 $\frac{3}{4}$ turn, cl. Position.

out. up. apart.



HALF-ROUNDS. No. 4.

TRACK.....Round circle, cl.....

HANDS.....s.b. s.f. s.b. s.f.

STEPS.....h.l. r. l. r. h.r. l. r. l. h.l.

$\frac{1}{4}$ turn, cl.....face front..... $\frac{3}{4}$ turn, c. cl.
out. s.b. s.h.f.

r.b. l.b. f.t. Ju. h.r.
h.b.s. _____

Retrace steps.....

s.b. s.f. s.b. s.f.

l. r. l. h.l. r. l. r. h.r.

$\frac{1}{4}$ turn, c. cl.....front.....Position.
out. s.b. s.h.f.

l.b. r.b. f.t. Ju.
h.b.s. _____

HALF-ROUNDS. No. 5.

Steps and hand-movements as in Half-gip No. 4, the dancers facing front in bars 5 to 8, and dancing in position in bars 13 to 16.

THE HEY. No. 4.

In this form of the Hey, and in all variants in which either the Back-step or the Galley-out occur, the evolution must be approximately completed in the first two bars of each half-movement, the dancers adjusting their positions in the two following bars.

AS DANCED BY NOS. 1, 3 AND 6.

Hands..... s.b. s.f. s.b. s.f.

STEPS.....r. h.r. l. r. l. h.l. r. l.

$\frac{3}{4}$ turn cl. face front.
out. s.b. fwd.

r. h.r. h.r. f.t. Ju.
gal. _____

s.b. s.f. s.b. s.f.

l. h.l. r. l. r. h.r. l. r.

$\frac{3}{4}$ turn c.cl. Position.
out. s.b. fwd.

l. h.l. h.l. f.t. Ju.
gal. _____

Nos. 2, 4 and 5 reverse the feet and the direction of the turns.

$\frac{1}{2}$ turn c.cl. out. $\frac{1}{4}$ turn cl. s.b. Face front. s.h.f.

l.b. r.b. f.t. Ju. h.l.
h.b.s. _____

r.up. l.up.

r. l. r. h.r. l. r. l. h.l.
s.s. l.b. _____ r.b. _____

$\frac{1}{2}$ turn cl. out. $\frac{1}{4}$ turn c.cl. s.b. Position. s.h.f.

r.b. l.b. f.t. Ju.
h.b.s. _____

Nos. 2, 4 and 5 reverse the feet.

HEY AND CAPER OUT.

The dancers in the final Half-hey, after changing places, form quickly into column, facing up, and in the last two bars caper four times, pausing on the last one.

In many dances this movement takes the place of the ordinary All-in.

ONCE TO-YOURSELF. No. 1.

TRACK.....Back two feet.....

HANDS..... out.

s.b.

fwd.

l.b. r.b. l.b. r.b. f.t. Ju.

STEPS { l.b. r.b. l.b. r.b. f.t. Ju.
b.s. _____

VARIOUS DANCES.

THE OLD WOMAN TOSSED UP IN A BLANKET.

(HANDKERCHIEF DANCE.)

SIDE-STEP.

Partners, facing front, dance as follows :—

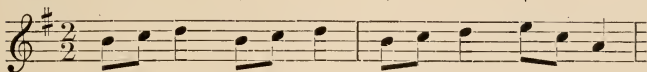
TRACK.....Position.....Back 2 feet.....

HANDS.....tw.r.

*

*

*



r. l. r. l. l.b. r.b. l.b. h.r.
s.s. l.b. _____ b.s. ~~~~~

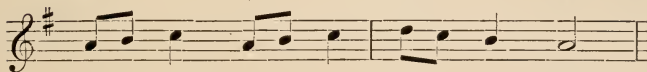
Forward 2 feet.....to.....Position.

tw.1.

*

s.b.

fwd.



l. r. l. r. f.t. Ju.
s.s. r.b. _____

THE CUCKOO'S NEST (HANDKERCHIEF DANCE).

CAPER IN COLUMN.

The performers, in column, perform the following steps and hand-movements :—

TRACK.....Stand in Col., facing down

HANDS.....s.h.b.

s.h.f.

s.h.b.

s.h.f.



STEPS.....R.

L.

R.

L.

DANCERS,...Nos. 5 & 6 only.....

.....

s.b. s.f. s.b. s.f.

1. h.l. r. l. r. h.r. l. r.

Nos. 5 & 6.....

$\frac{3}{4}$ turn out.....Face front.

out. s.b. fwd.

1. h.l. h.l. f.t. j.

gal. _____

All.....

Even numbers reverse the feet. In every movement the dancers begin with outside feet.

CONSTANT BILLY (DOUBLE-STICK-DANCE).

Each performer carries two sticks, one in each hand. The sticks should be eighteen inches long, rather less than an inch in diameter, and painted red, white and blue in spiral bands, half an inch wide, like a barber's pole. Throughout the dance the dancers hold their sticks at the ends.

ONCE-TO-YOURSELF.

The dancers stand in column, facing up, each crossing his sticks well above his head, right behind left. On the middle beat of the last bar each man strikes his right stick against the left; the arms are then lowered to the sides, the sticks hanging down.

The sticks are tapped, in the manner just described, on the middle beats of the fourth and eighth bars of A music, and of the eighth bar of B music, throughout the dance. When the sticks are not being actively used, the dancers lower their arms to their sides.

STICK-TAPPING.

Partners face each other, stand still, and tap their sticks in the manner shown in the following diagram : —



At b, each dancer strikes his sticks together.

At r-r, partners tap right sticks.

At l-l, partners tap left sticks.

At r-l, odd numbers move their sticks apart, while even numbers bring their sticks together, the right sticks of one file striking the left sticks of the other.

THE MONKS' MARCH (HEEL-AND-TOE DANCE).

In this dance the Heel-and-toe step is substituted throughout for the ordinary 4/3 step. The Heel-and-toe step is described in the Foot-up, No. 6 (*see* p. 22).

The Set, Face-to-face, Back-to-back, and Hey are danced in the same way as in "The Cuckoo's Nest" and other Sherborne dances (*see* pp. 27, 32, 35), but with the steps and hand-movements described in the Foot-up No. 6.

THE SALUTE.

Bar 1. Nos. 1 and 6 salute with right hands (*see* p. 15).

„ 2. „ 2 and 5 do the same.

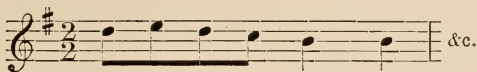
„ 3. „ 3 and 4 „

„ 4. „ Partners. „

THE GALLERY.

The dancers perform in the same order as in the preceding movement, but “gallery,” without turning round, instead of “saluting,” thus:—

HANDS.....out.



STEPS..... { l. h.l. h.l.
gal. _____

HALF-CAPERS.

Corners and partners, in like order, dance the following steps in position :—

HANDS.....s.b.

s.f.



STEPS... { l. r.H. r. l.
b.k. _____

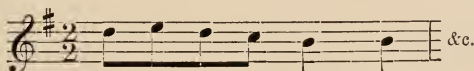
UPRIGHTS.

Same as before, but with the following steps and hand-movements :—

HANDS.....out.

s.b.

fwd.



STEPS... { r.b. l.b. f.t. k.J.
x h. _____ r.b.

LADS A-BUNCHUN (CORNER DANCE).

CORNERS WITH SALUTE.

Nos. 1 and 6 cross over and change places in the following manner :—

DIAGRAM A.

TRACKCorners approach,

HANDS.....tw.r * tw.l. *

STEPS {

r. l. r. h.r. l. r. l. h.l.
s.s. l.b. r.b.

Face each other.....

Salute r..... Salute l.....

più lento.

f.t.....

pass by the right.....

s.h.b. s.h.f. s.h.b. s.h.f.

a tempo.

r. l. r. l. r. l.

2 2

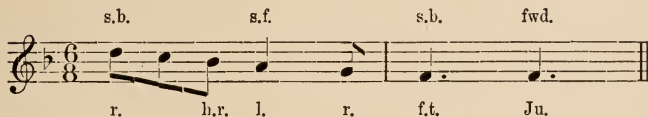
turn cl.... face front,
out. s.b. fwd.

r. h.r. h.r. f.t. j.

gal.

During the last two bars, the next pair of corners, Nos. 2 and 5, dance in position, as follows :—

DIAGRAM B.



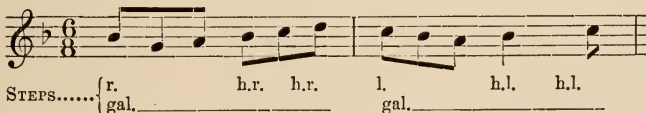
Nos. 2 and 5 now cross over and change places (diagram A), Nos. 3 and 4 dancing the last two bars (diagram B) in preparation for their corner movement.

While Nos. 3 and 4 are dancing the last two bars of their corner movement, the remaining four dancers perform the steps and hand-movements shown in diagram B.

CORNERS WITH GALLERY.

This is performed in the same way as the preceding evolution, except that corners, instead of “saluting,” “gallery” without turning round, thus :—

HANDS.....out.....



CORNERS WITH HALF-CAPERS.

Corners as before, but with the following steps and hand-movements :—

TRACK.....Corners approach.....

HANDS.....tw.r. * * *



tw.l.....*s.b.meet. fwd.

l. r. l. r.b. f.t. Ju.

s.s. r.b. _____ b.s. ~~~~~

pass by the right.s.b.s.f.s.b.

r. l.H. l. r. l. r.H.

b.k. _____ b.k. _____

.....turn cl.face front.

s.f. out. s.b. fwd.

r. l. r. h.r. h.r. f.t. j.

gal. _____

The Back-step in the second and third bars must be danced moving backward as little as possible.

CORNERS WITH UPRIGHTS.

The first four bars are danced in the same way as in the preceding evolution ; then as follows :—

TRACK Corners pass by the right
HANDS,.....out. s.b. s.h.f. out.

STEPS. { r.b. l.b. f.t. k.J. l.b. r.b.

xh. _____ r.b. xh _____

.....turn cl.face front.

s.b. s.h.f. out. s.b. fwd.

f.t. k.J. r. h.r. h.r. f.t. j.

l.b. gal. _____

LONGBOROUGH MORRIS, OR HEY DIDDLE DIS.

(HANDKERCHIEF DANCE.)

This dance is used either as a Morris-off or a Morris-on.

When used as a Morris-off, the dancers stand in files, facing up, during Once-to-Yourself, of which they dance the last two bars (Once-to-Yourself, No. 3, p. 38), and then dance Whole-rounds two or more times, at the discretion of the Foreman, with the following steps and hand-movements:—

TRACK., Round circle, clockwise.....

HANDS..... tw.

* * *

STEPS. r. l. r. h.r. l. r. l. h.l.

..... whole turn c.cl out.

* *

r. l. r. h.r. l. h.l. h.l.

continue in same direction.

tw. * *

r. n l. r. l. n r. l.

to position.
wave. wave. wave. wave.

R. L. R. L.

Upon the conclusion of the last of these movements, No. 1 breaks off in any direction he pleases, as in Green Garters (see Part iii., p. 55), waving farewell and “making his

obedience" to the audience, the rest following and imitating him in single file. They dance away to the same steps as in Whole-rounds, singing the following couplet:—

Hey diddle dis, my face you may kiss,
And away goes Longborough Morris.

When used as a Morris-on, the dancers dance on to the ground in single file, as above described, in the following order, Nos. 1, 3, 5, 2, 4 and 6. Upon arriving at their destination, Nos. 1, 3 and 5 halt, still keeping up the step, while Nos. 2, 4 and 6 move up to the right beside them. Standing in this position they continue dancing until the end of the strain, when they pause on the last caper. They are now in position to begin their first dance.

LONDON PRIDE (HANDKERCHIEF DANCE).

SIDE STEP.

Partners stand in position, face each other and side-step, thus:—

tw.r. * * *

r. l. r. l. r. l. r. h.r.

s.s. l.b. _____

tw.l. * b.up. apart.

l. r. l. r. f.t. Ju.

r.b. _____

SWAGGERING BONEY (CORNER DANCE).

CORNERS-AND-FIGHT.

Corners cross over and change places in the usual way, but with the steps and hand-movements shown in the following diagram :—

TRACK.....Corners approach.....

HANDS.....tw.r.

STEPS { s.s. l.b. r. l. r. l. r. l. h.r.

.....meet and face one another.....

tw.l. * b.up. apart.
l. r. l. r. f.t. Ju.
r.b.

fight r.

più lento.

fight l.

pass by the right, turn cl., and.....face front.

wave.

wave.

wave.

wave.

a tempo.

R.

L.

R.

L.

In the first half of the fifth bar the two dancers square up and on the middle beat of the bar strike out from the shoulder with the right arm, the clenched fist of each passing beside the left cheek of the other.

In the following bar they repeat the movement, but strike out with the left arm instead of the right.

The next pair of corners jump (Ju.), hands-apart, on the middle beat of the last bar.

CORNERS WITH FORE-CAPERS.

This is performed in the same way as the preceding evolution, except that, instead of "fighting" in the fifth and sixth bars, the two dancers face one another and dance as follows:—

HANDS..... tw.

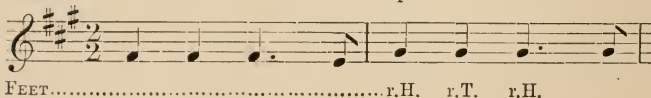


YOUNG COLLINS (HANDKERCHIEF DANCE).

CLAP AND STAMP.

Partners face one another and perform the following movements:—

HANDS.....O O O up.r.



At O each dancer claps his hands together.

In the second bar each dancer stamps first with the heel of his right foot, then with the toe, and finally with the heel. In the fourth bar he repeats the operation with his left foot.

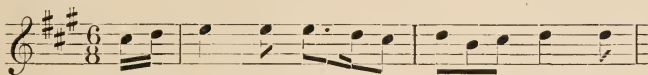
THE MAID OF THE MILL (SECOND VERSION).

(HANDKERCHIEF DANCE.)

PARTNERS CLAP, CAPER, AND CHANGE PLACES.

TRACK.....Position.....

HANDS..... b. r - r b. 1 - 1



FEET..... r - r 1 - 1

Partners pass by the right and change places

wave. wave. wave. wave.



At b each dancer claps his hands.

At r—r, 1—1 (hands), partners clap right (or left) hands.

At r—r, 1—1 (feet), partners strike right (or left) feet together, sideways.

In the last two bars, partners cross over and change places, and get into position for the half-hey, which follows; that is, Nos. 1 and 2 face up, Nos. 5 and 6 face down, and Nos. 3 and 4 face front.

FIELD TOWN PROCESSIONAL MORRIS.

(HANDKERCHIEF DANCE.)

The cake-and-sword bearer always led the procession. Then came the fiddler, followed by the six dancers, with the Foreman at their head, usually in single file (in the same order as in the Longborough Morris-on), but occasionally in pairs in column formation. The performers danced the 4/3 step with r.a. and l.a. (see Part iii, p. 26), every now and again interpolating a Gallery with whole turn, alternately clockwise

and counter-clockwise. There were no prescribed places in the tune for these turns, which were made whenever the Foreman set the example. The following scheme may, perhaps, be suggested :—

TRACK.....Move forward.....

HANDS.....s.b. s.f. s.b. s.f.

STEPS.....h.l. r. l. r. h.r. l. r. l. h.l. l.a. r.a.

whole turn cl.....

out.

s.b.

s.h.f.

r. h.r. h.r. f.t. Ju. h.r. gal. _____

move forward.....

s.b.

s.f.

s.b.

s.f.

l. r. l. h.l. r. l. r. h.r. r.a. l.a.

whole turn, c. cl.....

out.

s.b.

s.h.f.

l. h.l. h.l. f.t. Ju. h.l. gal. _____

The same steps may be repeated in B music. If the dancers are in pairs, even numbers should reverse the feet and the turns.

THE ROSE (HANDKERCHIEF DANCE).

This was the dance with which the Field Town Morris men always began their programme.

HALF-ROUNDS WITH HALF-CAPERS.

TRACK.....Round circle, cl.....

HANDS.....out. s.b. s.h.f. s.b. out. s.b.

STEPS..... { r.t.f. r. L. r. l.t.f. l.

d.b. d.b.

..... $\frac{1}{4}$ turn, cl.

R. l. r.t.f. r. L. r.b. b.s.~~~~~

.....front..... $\frac{3}{4}$ turn, c.cl. and round circle, c.cl.

l.b. f.t. Ju. h.r. l.t.f. l. d.b.

R. l. r.t.f. r. L. r.

d.b.

..... $\frac{1}{4}$ turn, c. cl..... Position, s.h.f.

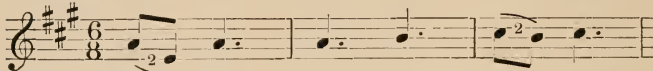
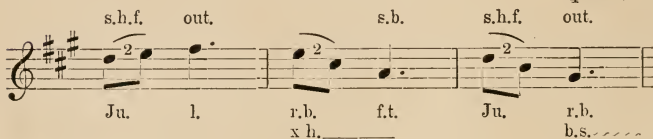
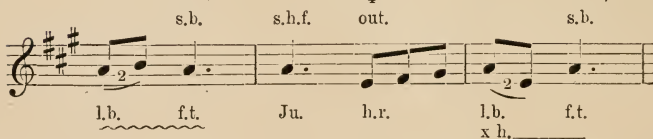
l.t.f. l. R. l.b. r.b. f.t. Ju. b.s.~~~~~

d.b.

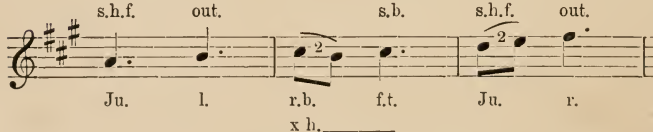
HALF-ROUNDS WITH FULL-CAPERS.

TRACK..... Round circle, cl.

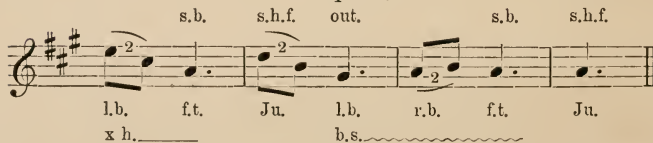
HANDSout. s.b. s.h.f. out. s.b.

STEPS { r.b. f.t. Ju. r. l.b. f.t.
x h. _____ x h. _____..... $\frac{1}{4}$ turn, cl.s.h.f. out. s.b. s.h.f. out.
Ju. l. r.b. f.t. Ju. r.b.
x h. _____ b.s. _____..... front. $\frac{3}{4}$ turn c.cl. and round circle, c.cl.s.b. s.h.f. out. s.b.
l.b. f.t. Ju. h.r. l.b. f.t.
x h. _____ x h. _____

.....

s.h.f. out. s.b. s.h.f. out.
Ju. l. r.b. f.t. Ju. r.
x h. _____..... $\frac{1}{4}$ turn, c. cl.

Position.

s.b. s.h.f. out. s.b. s.h.f.
l.b. f.t. Ju. l.b. r.b. f.t. Ju.
x h. _____ b.s. _____

At f.t. the feet must be placed close together, and the jump made as far forward as possible.

HEEL-AND-TOE (HANDKERCHIEF DANCE).

In this dance, instead of the ordinary Morris step, the following Heel-and-toe step is used :

FEET. { Right. H. H. T. T.
Left. T. T. H. H.

HALF-GIP, BACK-TO-BACK, AND HALF-ROUNDS.

These figures are danced in the usual way but to the steps and hand-movements described in Foot-up No. 8 (*see* p. 24). In Half-gip and Back-to-back, the performers dance backwards to places in bars 5 and 6, and in bars 11 and 12.

In Half-rounds they move round the circle for four bars instead of two, before turning.

CLAP AND HALF-HEY.

TRACK..... Position.
HANDS th. b. r - r r - r th. b.

..... Half-hey
1 - 1 1 - 1 s.b. s.f. s.b. s.f.

STEPS..... h.r. R. { H. H. T. T.
L. { T. T. H. H.

.....Front
s.b. s.f. s.b. s.f. out. s.b. s.h.f.

H. H. T. T. } l.b. r.b. f.t. j.
T. T. H. H. } h.b.s. _____

At th. each man slaps his right thigh with right hand, and left thigh with left hand.

At b each man claps his hands.

At r-r partners strike right hands.

At l-l partners strike left hands.

In bars 5 to 10, Nos. 2, 4 and 5 reverse the feet.

In the repetition, partners first strike with left hands and then with right. In Bars 5 to 10, Nos. 1, 3 and 6 reverse the feet.

ELBOWS AND HALF-HEY.

Nos. 1, 2, 3 and 4 face up, Nos. 5 and 6 down. Standing thus all slap thighs and clap hands as in the first bar of the preceding movement. On the first beat of the second bar, partners crook inside elbows at each other, resting their fists on the chest level with, and a little outside, the breast. The position is similar to that of akimbo, except that the hand rests on the chest instead of on the hip.

At the end of the second bar all make a half-turn outward and face in the opposite direction, *i.e.*, Nos. 1, 2, 3 and 4 down, and Nos. 5 and 6 up. They then repeat these movements in the following two bars.

The Half-hey is then danced as in the last movement, Nos. 1, 2, 3 and 4 finishing the figure facing down and Nos. 5 and 6 facing up.

The above movements are then repeated in the reverse.

NOD AND HALF-HEY.

This is performed in the same way as the preceding movement, partners, instead of pointing elbows, bending their heads sideways toward each other.

HANDS-UP AND HALF-HEY.

This is the same as the two preceding evolutions except that partners raise right arms erect on the first beat of the second bar, and left arms on the first beat of the fourth bar.

In the repetition, left arms are raised first.

BOBBY AND JOAN (STICK DANCE).

Each dancer carries a stick in his right hand. The sticks should be from two to two-and-a-half feet in length, nearly as thick as a broom-stick, and painted red, white and blue in spiral bands, like a barber's pole, leaving a four-inch space in the middle unpainted.

The sticks are held in the middle except when they are raised above the head in Stick-tapping, presently to be described.

On the middle beats of the fourth and eighth bars of A music, and of the eighth bar of B music, partners always tap sticks. Preparatory to striking they wave their sticks from side to side three times, on the first and middle beats of the preceding bar and on the first beat of the following one, moving them first to the right, then to the left, and finally to the right.

When the sticks are not being used the dancers lower their arms to their sides and hold their sticks horizontally.

STICK-TAPPING.

Odd numbers hold their sticks at each end, turn their backs upon their partners by making a half-turn counter-clockwise, and raise their sticks, horizontally, high above their heads. On the middle beat of the first bar, even numbers strike their partners' sticks.

This movement is repeated in the second bar, even numbers making a half-turn clockwise and holding up their sticks to be struck by their partners.

Partners now quickly face one another, hold their sticks in the middle, hands at chin level, and strike the butt-ends together on the first beats of the third and fourth bars, and the tips on the middle beats of the same bars. To do this the butt-end of the stick is inclined forward, and the wrist sharply twisted clockwise on the first beat of each bar; while the tip is swung forward and the wrist twisted counter-clockwise on the second beat.

BANKS OF THE DEE (HANDKERCHIEF DANCE).

RAISE HANDS IN COLUMN.

The dancers stand still in column formation, facing up. On the middle beat of the first bar Nos. 1 and 2 raise both arms erect, and then lower them to their sides. On the middle beats of the two following bars the second and third pairs do the same; while on the middle beat of the fourth bar the action is performed by all the dancers.

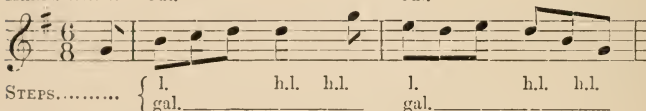
In the repeat, the dancers face down and raise their arms as before, but in the reverse order.

GALLERY IN COLUMN.

As in previous movement, except that the dancers, instead of raising their arms, Gallery, without turning round, thus:—

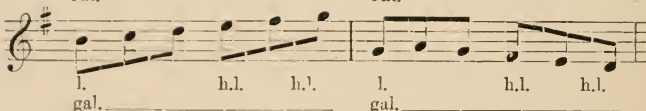
DANCERS..... Nos. 1 & 2.
HANDS..... out.

Nos. 3 & 4.
out.



Nos. 5 & 6.
out.

All.
out.



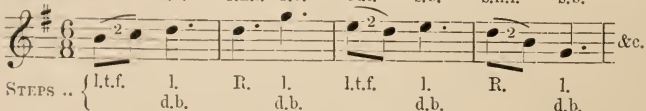
In the repeat the order is reversed, and the dancers Gallery on the right foot instead of the left.

HALF-CAPERS IN COLUMN.

As before, the dancers dancing as follows:—

DANCERS . Nos. 1 & 2.
HANDS... out, s.b. s.h.f. s.b.

Nos. 3 & 4.
out, s.b. s.h.f. s.b.



The Caper at the beginning of every other bar is made for ward. The footing in the diagram is that of the odd numbers; even numbers reverse the feet.

FULL-CAPERS IN COLUMN.

As before, to the following steps:—

DANCERS...Nos. 1 & 2. Nos. 3 & 4.

HANDS... out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.

STEPS { 1.b. f.t. Ju. l. 1.b. f.t. Ju. l. x h. x h.

These steps are danced in a stationary position. The footing in the diagram is that of the odd numbers; even numbers reverse the feet.

DEAREST DICKY (CORNER DANCE).

CORNERS WITH STRUTTING.

Nos. 1 and 6 cross over and change places, in the usual way, to the following steps, &c.:—

TRACKCorners approach.....and.....

HANDS...r.up.

STEPS..... { s.s. l.b. r. l. r. l. r. h.r.

..... meet ; pass by the right.....

l.up. s.b. s.h.f. arms akimbo.

l. r. l. r. f.t. Ju. r. l.

r.b. strut.

..... 1/4 turn, cl. and face front.

out. s.b. s.h.f.

r. l. r. h.r. h.r. f.t. Ju.

gal.

In "strutting" the performers walk, arms akimbo, in a jaunty manner, raise their feet well off the ground, and take short, decided steps.

The footing is that of the odd numbers; even numbers reverse the feet.

Nos. 1 and 6 then return to places in the same manner. In the last two bars Nos. 2 and 5 dance Once-to-yourself, No. 4 (*see* p. 38).

Nos. 2 and 5 now cross over and return in the manner above described, Nos. 3 and 4 dancing Once-to-yourself, No. 4, in the last two bars.

Nos. 3 and 4 then cross over and return in like manner, the rest dancing Once-to-yourself, No. 4, in the two concluding bars.

CORNERS WITH CAPERS.

As in previous movement, the dancers capering instead of strutting, in the fifth and sixth bars.

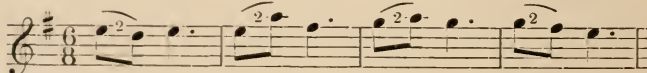
CORNERS WITH HALF-CAPERS.

The first four bars as in the last two evolutions; then as follows:—

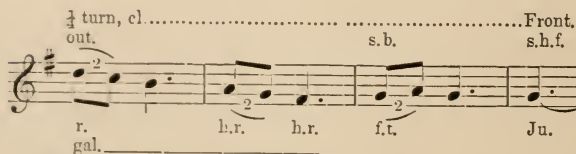
AS DANCED BY NOS. 1, 3 AND 5.

TRACK ...Corners pass by the right.....

HANDS....out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.



STEPS.....r.t.f. r. L. r. l.t.f. l. d.b. R. l.



Even numbers reverse the feet.

CORNERS WITH FULL-CAPERS.

As in the last evolution, the concluding bars being danced as follows :—

AS DANCED BY NOS. 1, 3 AND 5.

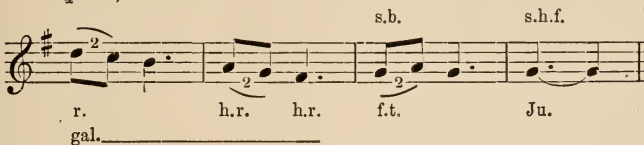
TRACK....Corners pass by the right.....

HANDS...out. s.b. s.h.f. out. s.b. s.h.f. out.



STEPS .. { r.b. f.t. Ju. r. l.b. f.t. Ju. l.
x h. _____ x h. _____

$\frac{1}{4}$ turn, cl.....Front.



r. h.r. h.r. f.t. Ju.
gal. _____

Even numbers reverse the feet.

STEP-BACK (HANDKERCHIEF DANCE).

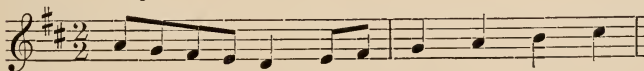
In the Once-to-Yourself, Foot-up, Hey, Half-gip, Back-to-back, and Half-rounds of this dance, four Steps-back are to be substituted for the two Hop-back-steps, Feet-together, and Jump (*see* last two bars in the following music diagram).

SIDE-STEP.

All stand in position, facing front, and dance as follows :—

TRACK.....Face front.....

HANDS.....r. up.



STEPS. { r. l. r. l. r. l. r. h.r.
s.s. l.b. _____

.....

l.up. s.b. s.h.f.

l. r. l. r. f.t. Ju. h.r.

s.s. r.b. _____

Half-hey.....

l.up. r.up.

l. r. l. h.l. r. l. r. h.r.

s.s. r.b. _____ l.b. _____

.....Face front.

r.in. l.in. r.in. l.in.

l.b. r.b. l.b. r.b.

s.b. _____

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
	THE OLD WOMAN TOSSED UP IN A BLANKET. (HANDKERCHIEF DANCE.)	
Once-to-your- self.	No. 1 (<i>see</i> p. 37).	Column.
A1.	Foot-up No. 5 (<i>see</i> p. 21).	Column to Front.
B1. 1 to 4.	Side-step (<i>see</i> p. 39).	Front.
5 to 8.	Half-hey No. 4 (<i>see</i> p. 35).	Column to Front.
B2.	Same as B1 , to places.	Front and Column.
A1. (2nd time).	Set (<i>see</i> p. 27).	Front.
B1. and B2. (2nd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (3rd time).	Face-to-face (<i>see</i> p. 27).	Front.
B1. and B2. (3rd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 2 (<i>see</i> p. 32).	Front.
B1. and B2. (4th time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 2 (<i>see</i> p. 32).	Ring.
B1. and B2. (5th time).	Same as B1 and B2 , 1st time.	Front and Column.
A2.	Whole-hey No. 4, and Caper-out, (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE CUCKOO'S NEST. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 1 (<i>see</i> p. 37).	Column.
A1.	Foot-up No. 5 (<i>see</i> p. 21), ending in column, facing down.	Column.
B1. and B2.	Caper in Column (<i>see</i> p. 39).	Column to Front.
A1. (2nd time).	Set (<i>see</i> p. 27), ending in column, facing down.	Front to Column.
B1. and B2. (2nd time)	Caper in Column.	Column to Front.
A1. (3rd time).	Face-to-face (<i>see</i> p. 27), ending in column, facing down.	Front to Column.
B1. and B2. (3rd time).	Caper in Column.	Column to Front.
A1. (4th time).	Back-to-back No. 2 (<i>see</i> p. 32).	Front to Column.
B1. and B2. (4th time).	Caper in Column.	Column to Front.
A1. (5th time).	Half-rounds No. 2 (<i>see</i> p. 32), ending in column, facing down.	Ring to Column.
B1. and B2. (5th time).	Caper in Column.	Column.
A2.	Whole-hey No. 4, and Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	CONSTANT BILLY.* (DOUBLE-STICK DANCE.)	
Once-to-your-self.	No. 1 (<i>see</i> p. 41).	Column.
A1.	Foot-up No. 5 (<i>see</i> p. 21).	Column to Front.
B1. 1 to 4.	Stick-tapping (<i>see</i> p. 42).	Front.
5 to 8.	Half-hey No. 4 (<i>see</i> p. 35).	Column to Front.
9 to 16.	Stick-tapping and Half-hey as above.	Front and Column.
A1. (2nd time).	Set (<i>see</i> p. 27).	Front.
B1. (2nd time).	Same as B1, 1st time.	Front and Column.
A1. (3rd time).	Face-to-face (<i>see</i> p. 27).	Front.
B1. (3rd time).	Same as B1, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 2 (<i>see</i> p. 32).	Front.
B1. (4th time).	Same as B1, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 2 (<i>see</i> p. 32).	Ring.
B1. (5th time).	Same as B1, 1st time.	Front and Column.
A2.	Whole-hey No. 4, and Caper-out (<i>see</i> p. 37).	Column.

* For the music to this dance *see* Morris Dance tunes, Set I., p. 47. Play A and B, five times, and A2 once.

MUSIC.	MOVEMENTS.	FORMATION.
	THE MONKS' MARCH. (HEEL-AND-TOE DANCE.)	
Once-to-your- self.	No. 2 (<i>see</i> p. 38).	Column.
A1.	Foot-up No. 6 (<i>see</i> p. 22).	Column to Front.
B1. 1 to 4.	The Salute (<i>see</i> p. 42).	Front.
5 to 8.	Half-hey (<i>see</i> p. 42).	Column.
B2.	The same again.	Front and Column.
A1. (2nd time).	Set (<i>see</i> p. 42).	Front.
B1. (2nd time).	The Gallery (<i>see</i> p. 43) and Half-hey.	Front and Column.
B2. (2nd time).	The same again to places.	Front and Column.
A1. (3rd time).	Face-to-face (<i>see</i> p. 42).	Front.
B1. (3rd time).	Half-capers (<i>see</i> p. 43) and Half-hey.	Front and Column.
B2. (3rd time).	Same again to places.	Front and Column.
A1. (4th time).	Back-to-back (<i>see</i> p. 42).	Front.
B1. (4th time).	Uprights (<i>see</i> p. 43) and Half-hey.	Front and Column.
B2. (4th time).	Same again to places.	Front and Column.
A2.	Whole-hey (<i>see</i> p. 42) and Caper- out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	LADS A-BUNCHUN. (CORNER DANCE.)	
Once-to-your-self.	No. 1 (<i>see</i> p. 37).	Column.
A1.	Foot-up No. 5 (<i>see</i> p. 21).	Column to Front.
B1. (3 times).	Corners with Salute (<i>see</i> p. 44).	Column.
A1. (2nd time).	Half-rounds No. 2 (<i>see</i> p. 32).	Ring.
B1. (3 times).	Corners with Salute to places.	Column.
A1. (3rd time).	Half-rounds No. 2.	Ring.
B1. (3 times).	Corners with Gallery (<i>see</i> p. 45).	Column.
A1. (4th time).	Half-rounds No. 2.	Ring.
B1. (3 times).	Corners with Gallery to places.	Column.
A2.	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Half capers (<i>see</i> p. 45).	Column.
A2. (2nd time).	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Half-capers to places.	Column.
A2. (3rd time).	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Uprights (<i>see</i> p. 46).	Column.
A2. (4th time).	Half-rounds No. 2.	Ring.
B2. (3 times).	Corners with Uprights to places.	Column.
A3.	Whole-hey No. 4, and Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	LONDON PRIDE. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 3 (<i>see</i> p. 38).	Column.
A1.	Foot-up No. 7 (<i>see</i> p. 23).	Column to Front.
B1. 1 to 4.	Side-step (<i>see</i> p. 48).	Front.
5 to 8.	Half-hey No. 5 (<i>see</i> p. 36).	Column to Front.
B2.	Same as B1 to places.	Front and Column.
A1. (2nd time).	Half-gip No. 2 (<i>see</i> p. 29).	Front.
B1. and B2. (2nd time).	Same as B1 and B2, 1st time.	Front and Column.
A1. (3rd time).	Whole-gip No. 2 (<i>see</i> p. 31).	Front.
B1. and B2. (3rd time).	Same as B1 and B2, 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 3 (<i>see</i> p. 32)	Front.
B1. and B2. (4th time).	Same as B1 and B2, 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 3 (<i>see</i> p. 33).	Ring.
B1. and B2. (5th time).	Same as B1 and B2, 1st time.	Front and Column.
A2.	Whole-hey, No. 5, and Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	SWAGGERING BONEY. (CORNER DANCE.)	
Once-to-yourself.	No. 3 (<i>see</i> p. 38).	Column.
A1.	Foot-up No. 7 (<i>see</i> p. 23).	Column to Front.
B. (with repeats).	Corners-and-fight (<i>see</i> p. 49).	Column.
A1. (2nd time).	Half-rounds No. 3 (<i>see</i> p. 33).	Ring.
B. (2nd time, with repeats).	Corners-and-fight to places.	Column.
A1. (3rd time).	Half-rounds No. 3.	Front.
B. (3rd time, with repeats).	Corners with Fore-capers (<i>see</i> p. 50).	Column.
A1. (4th time).	Half-rounds No. 3.	Ring.
B. (4th time, with repeats).	Corners with Fore-capers to places.	Column.
A1. (5th time).	Half-rounds No. 3.	Ring.
B. (5th time, with repeats).	Corners-and-fight (<i>see</i> p. 49).	Column.
A1. (6th time).	Half-rounds No. 3.	Ring.
B. (6th time, with repeats).	Corners-and-fight to places.	Column.
A2.	Whole-hey No. 5, and Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	YOUNG COLLINS. (HANKERCHIEF DANCE.)	
Once-to-yourself.	No. 3 (<i>see</i> p. 38).	Column.
A1.	Foot-up No. 7 (<i>see</i> p. 23).	Column to Front.
B1. 1 to 4.	Clap-and-stamp (<i>see</i> p. 50).	Front.
5 to 8.	Half-hey No. 5 (<i>see</i> p. 36).	Column to Front.
B2.	Same as B1 to places.	Front and Column.
A1. (2nd time).	Half-gip No. 2 (<i>see</i> p. 29).	Front.
B1. and B2. (2nd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (3rd time).	Whole-gip No. 2 (<i>see</i> p. 31).	Front.
B1. and B2. (3rd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 3 (<i>see</i> p. 32).	Front.
B1. and B2. (4th time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 3 (<i>see</i> p. 33).	Ring.
B1. and B2. (5th time).	Same as B1 and B2 , 1st time.	Front and Column.
A2.	Whole-hey No. 5, and Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE MAID OF THE MILL* (2nd version). (HANDKERCHIEF DANCE.)	
Once-to-your-self.	No. 3 (<i>see</i> p. 38).	Column.
A1.	Foot-up No. 7 (<i>see</i> p. 23).	Column to Front.
B1. 1 to 4.	Partners clap and change places (<i>see</i> p. 51).	
5 to 8.	Half-hey No. 5 (<i>see</i> p. 36).	Column to Front.
B2.	Same as B1 to places.	Front and Column.
A1. (2nd time).	Half-gip No. 2 (<i>see</i> p. 29).	Front.
B1. and B2. (2nd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (3rd time).	Whole-gip No. 2 (<i>see</i> p. 31).	Front.
B1. and B2. (3rd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (4th time).	Back-to-back No. 3 (<i>see</i> p. 32).	Front.
B1. and B2. (4th time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (5th time).	Half-rounds No. 3 (<i>see</i> p. 33).	Ring.
B1. and B2. (5th time).	Same as B1 and B2 , 1st time.	Front and Column.
A2.	Whole-hey No. 5, and Caper-out (<i>see</i> p. 37).	Column.

* For the music to this dance, *see* *Morris Dance Tunes* Set 5, p. 118 or p. 120.

MUSIC.	MOVEMENTS.	FORMATION.
<p style="text-align: center;">THE ROSE. (HANDKERCHIEF DANCE.)</p>		
Once-to-your-self.	No. 4 (<i>see</i> p. 38).	Column.
A1.	Half-rounds No. 4 (<i>see</i> p. 34).	Ring.
B1.	Whole-hey No. 6 (<i>see</i> p. 36).	Column to Front.
A2.	Half-rounds with Half-capers (<i>see</i> p. 53).	Ring.
B2.	Whole-hey No. 6.	Column to Front.
A2. (2nd time).	Half-rounds with Full-capers (<i>see</i> p. 54).	Ring.
B2.	Whole-hey, No. 6, with Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
<div data-bbox="347 201 688 278" data-label="Section-Header"> <p style="text-align: center;">HEEL-AND-TOE. (HANDKERCHIEF DANCE.)</p> </div>		
Once-to-your-self.	No. 4 (<i>see</i> p. 38).	Column.
A.	Foot-up No. 8 (<i>see</i> p. 24).	Column to Front.
B1.	Clap and Half-hey (<i>see</i> p. 55).	Front and Column.
B2.	Same as B1 , to places.	Front and Column.
A. (2nd time).	Half-gip (<i>see</i> p. 55).	Front.
B1. and B2. (2nd time).	Elbows and Half-hey, repeated (<i>see</i> p. 56).	Column to Front.
A. (3rd time).	Back-to-back (<i>see</i> p. 55).	Front.
B1. and B2. (3rd time)	Nod and Half-hey, repeated, (<i>see</i> p. 56).	Column to Front.
A. (4th time).	Half-rounds (<i>see</i> p. 55).	Ring.
B1. and B2. (4th time).	Hands-up and Half-hey, repeated (<i>see</i> p. 56). At the end of the second Half-hey the dancers finish in column, facing up, and on the second beat of the last bar, stoop down with straight legs, the arms depending vertically.	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	BOBBY AND JOAN. (STICK DANCE.)	
Once-to-your-self.	No. 4 (<i>see</i> p. 38).	Column.
A.	Foot-up No. 9 (<i>see</i> p. 25).	Column to Front.
B1. 1 to 4.	Stick-tapping (<i>see</i> p. 57).	Front.
5 to 8.	Half-hey No. 6 (<i>see</i> p. 36).	Column to Front.
B2.	Same as B1, to places.	Front and Column.
A. (2nd time).	Half-gip No. 3 (<i>see</i> p. 29).	Front.
B1. (2nd time).	Stick-tapping and Half-hey No. 6.	Front and Column.
B2. (2nd time).	Same as B1, to places.	Front and Column.
A. (3rd time).	Back-to-back No. 4 (<i>see</i> p. 32).	Front.
B1. (3rd time).	Stick-tapping and Half-hey No. 6.	Front and Column.
B2. (3rd time).	Same as B1, to places.	Front and Column.
A. (4th time).	Half-rounds No. 4 (<i>see</i> p. 34).	Ring.
B1. (4th time).	Stick-tapping and Half-hey No. 6	Front and Column.
B2. (4th time).	Same as B1, to places, with Caper-out in final Half-hey (<i>see</i> p. 37). Partners strike and cross their sticks well above their heads on the last caper.	Front to Column

MUSIC.	MOVEMENTS.	FORMATION.
	BANKS OF THE DEE. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (<i>see</i> p. 38).	Column.
A1.	Foot-up No. 9 (<i>see</i> p. 25), finishing in column, facing up.	Column.
B1. 1 to 4.	Raise Hands in Column (<i>see</i> p. 58).	Column.
5 to 8.	Half-hey No. 6 (<i>see</i> p. 36), finishing in column, facing up.	Column.
B2.	Same as B1 , to places, facing front.	Column to Front.
A1. (2nd time).	Half-gip No. 3 (<i>see</i> p. 29), finishing in column, facing up.	Front to Column.
B1. (2nd time).	Gallery in Column (<i>see</i> p. 58), and Half-hey No. 6, ending in column.	Column.
B2. (2nd time).	Same as B1 , facing front at finish.	Column to Front.
A2.	Back-to-back No. 4 (<i>see</i> p. 32), finishing in column, facing up.	Front to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	BANKS OF THE DEE. (HANDKERCHIEF DANCE.) (Continued).	
B3. 1 to 8.	Half-capers in Column (<i>see</i> p. 58).	Column.
9 to 12.	Half-hey No. 6 (<i>see</i> p. 36), ending in column, facing up.	Column.
B4.	Same as B3 , to places.	Column.
A2. (2nd time).	Half-rounds No. 4 (<i>see</i> p. 34), ending in column, facing up.	Ring to Column.
B3. (2nd time).	Full-capers in Column (<i>see</i> p. 59), and Half-hey No. 6, ending in column.	Column.
B4. (2nd time).	Full-capers in Column and Half-hey with Caper-out (<i>see</i> p. 37).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	DEAREST DICKY. (CORNER DANCE.)	
Once-to-yourself.	No. 4 (<i>see</i> p. 38).	Column.
A1. (with repeat).	Foot-up No. 10 (<i>see</i> p. 26).	Column to Front.
B1. (1st and 2nd times).	Nos. 1 and 6, Corners with strutting (<i>see</i> p. 59).	Column.
B1. (3rd and 4th times).	Nos. 2 and 5, Corners with strutting (<i>see</i> p. 59).	Column.
B1. (5th and 6th times).	Nos. 3 and 4, Corners with strutting (<i>see</i> p. 59).	Column.
A1. (with repeat).	Half-gip No. 4 (<i>see</i> p. 30).	Front.
B1. (6 times).	Corners with Capers (<i>see</i> p. 60), as in B1 , 1st time.	Column.
A2. (with repeat).	Back-to-back No. 5 (<i>see</i> p. 32).	Front.
B2. (6 times).	Corners with Half-capers (<i>see</i> p. 60)	Column.
A2. (with repeat).	Half-rounds No. 5 (<i>see</i> p. 34).	Ring.
B2. (6 times).	Corners with Full-capers (<i>see</i> p. 61). In last bar all face up in Column and pause on the Jump.	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	STEP-BACK. (HANDKERCHIEF DANCE.)	
Once-to-yourself.	No. 4 (<i>see</i> pp. 38 and 61).	Column.
A1.	Foot-up No. 10 (<i>see</i> pp. 26 and 61).	Column to Front.
B1. 1 to 4.	Side-Step (<i>see</i> p. 61).	Front.
5 to 8.	Half-hey No. 6 (<i>see</i> pp. 36 and 61).	Column to Front.
B2.	Same as B1 , to places.	Front and Column.
A1. (2nd time).	Half-gip No. 4 (<i>see</i> pp. 30 and 61).	Front.
B1. and B2. (2nd time).	Same as B1 and B2 , 1st time.	Front and Column.
A1. (3rd time).	Back-to-back No. 5 (<i>see</i> pp. 32 and 61).	Front.
B1. and B2. (3rd time).	Same as B1 and B2 , 1st time.	Front and Column.
A2.	Half-rounds No. 5 (<i>see</i> pp. 34 and 61), with Caper-out, facing up in Column, in last two bars (<i>see</i> p. 37).	Ring, Front & Column.

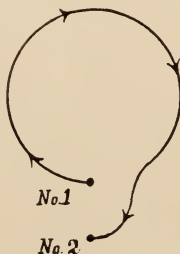
MORRIS JIGS.

The two Sherborne jigs "I'll go and enlist for a sailor" and "The Sherborne Jig," are danced in the following way.

During Once-to-yourself both performers face the audience, the second dancer standing three or more feet behind the leader. The latter then performs the first figure. Upon its completion the second dancer repeats the figure, moving forward in the first few bars into the position just vacated by the leader. Meanwhile, the first dancer, instead of standing still and resting, walks or dances round in a circle, clockwise, between the second dancer and the audience (*see* diagram), so ordering his track and regulating his pace that he finishes at a point immediately behind his comrade. This, when prescribed steps are used, is called the "Dance-round."

The second dancer now walks or dances round, in the manner just described, while the leader is performing the next section, and this procedure is continued up to the final Foot-up, which is danced by both performers face to face. Consequently, after the initial Foot-up by the leader, both dancers will be continuously engaged throughout the jig.

The audience.



When, instead of dancing round, the dancer simply walks, he should swagger round, lazily swinging his arms backward and forward, dragging one foot behind the other, and occasionally interpolating a step, caper, or galley.

If the jig is performed by one dancer only, the performer dances or walks round, in the manner above described, after each figure, while the musician repeats the music.

I'LL GO AND ENLIST FOR A SAILOR.

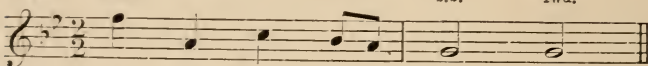
ONCE-TO-YOURSELF AND FOOT-UP.

TRACK.....Back two feet.....

HANDS.....out.

s.b.

fwd.



STEPS..... { l.b. r.b. l.b. r.b. f.t. Ju.
 { b.s. ~~~~~

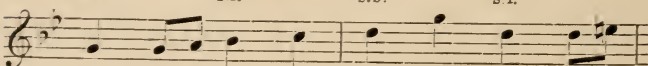
Forward four feet, slowly.....

s.b.

s.f.

s.b.

s.f.



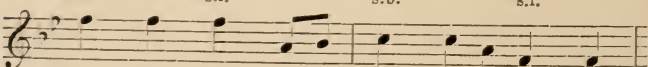
r. h.r. l. r. l. h.l. r. l.

s.b.

s.f.

s.b.

s.f.



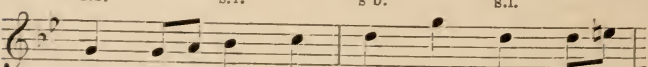
r. h.r. l. r. l. h.l. r. l.

s.b.

s.f.

s.b.

s.f.



r. h.r. l. r. l. h.l. r. l.b.

b.s. ~~~~~

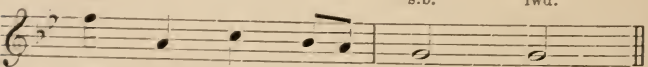
(Last time).....l.

feettoPosition.

out.

s.b.

fwd.



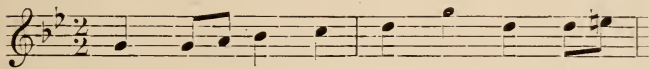
r.b. l.b. r.b. l.b. f.t. Ju.

R. L. R. L.

DANCE-ROUND, No. 1.

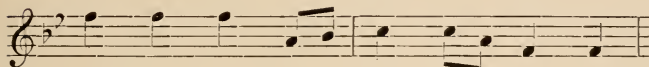
TRACK..... Round circle, cl.....

HANDS.....s.b. s.f. s.b. s.f.



STEPS.....r. h.r. l. r. l. h.l. r. l.

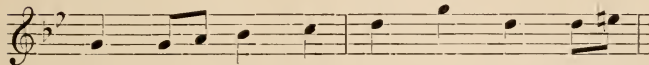
s.b. s.f. s.b. s.f.



r. h.r. l. r. l. h.l. r. l.

Turn, cl.....Turn, c. cl.....

out. out.



r. h.r. h.r. l. h.l. h.l.

gal. _____ gil. _____

Adjust position behind other dancer.

out. s.b. fwd.



r.b. l.b. r.b. l.b. f.t. Ju.

b.s. ~~~~~

SIDE-STEP.

TRACK.....Advance to right..... ..back two feet.....

HANDS.....tw. r. * * *

STEPS. { r. l. r. l. r.b. l.b. r.b. h.r.
s.s. l.b. _____ b.s. ~~~~~

advance to left.....back.....to.....Position.

tw.l.

*

s.b.

fwd.



l.

r.

l.

r.b.

l.b.

f.t.

Ju.

h.l.

s.s. r.b. _____

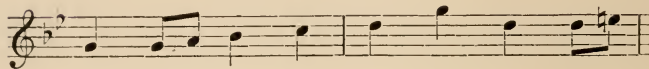
b.s. ~~~~~

s.b.

s.f.

s.b.

s.f.



r.

h.r.

l.

r.

l.

h.l.

r.

l.

s.h.b.

s.h.f.

s.h.b.

s.h.f.



R.

L.

R.

L.

HALF-CAPERS.

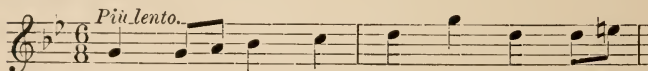
TRACK.....Position.....

HANDS.....s.b.

s.f.

s.b.

s.f.



STEPS..... { r. l.H. l. r. l. r.H. r. l.
 { b.k. _____ b.k. _____

s.b.

s.f.

s.b.

s.f.



r.

l.H.

l.

r.

l.

r.H.

r.

l.

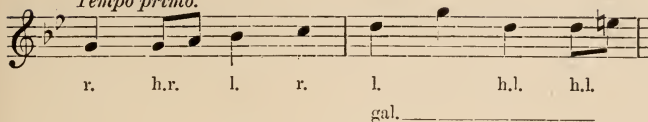
b.k. _____

b.k. _____

..... whole turn, c. cl.....

s.b. s.f. out.

Tempo primo.



Position.....

s.h.b. s.h.f. s.h.b. s.h.f.

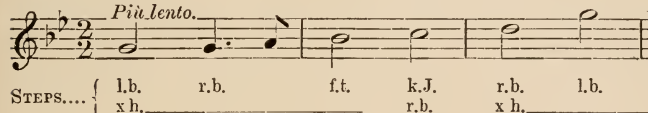


UPRIGHTS.

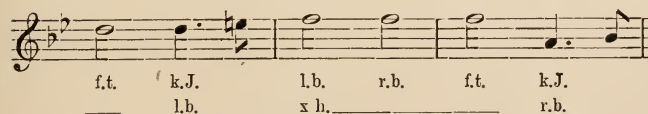
TRACK.....Position.....

HANDS.....out. s.b. fwd. out.

Più lento.

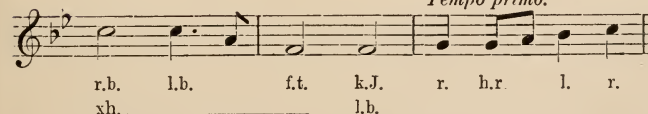


s.b. fwd. out. s.b. fwd.

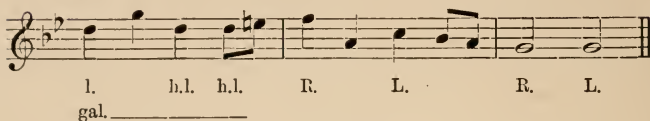


out. s.b. fwd. s.b. s.f.

Tempo primo.



Whole turn c.cl.....Position.....
 out. s.h.b. s.h.f. s.h.b. s.h.f.

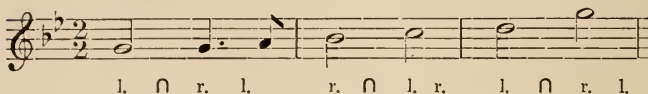


DANCE-ROUND, No. 2.

TRACK.....Forward round circle, cl.....

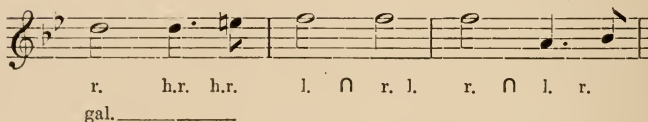
HANDS.....s.b. s.h.f. s.b. s.h.f. s.b. s.h.f.

Più lento.



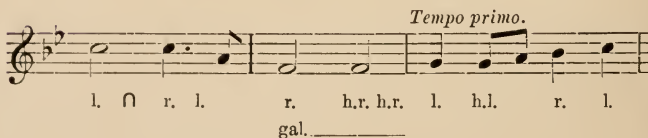
Whole turn cl.....continue round circle.....

out. s.b. s.h.f. s.b. s.h.f.



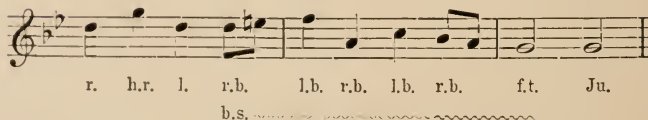
.....whole turn cl. continue round circle.....

s.b. s.h.f. out. s.b. s.f.



.....adjust position behind other dancer.

s.b. s.f. out s.b. fwd.



NOTATION OF I'LL GO AND ENLIST FOR A SAILOR.

MUSIC.	MOVEMENTS.
Once-to-yourself.	Once-to-yourself by first dancer.
A1. (1st time).	Foot-up by first dancer ; in last two bars, Once-to-yourself by second dancer.
A1. (2nd time).	Foot-up by second dancer ; Dance-round, No. 1, by first dancer.
A1. (3rd time).	Side-step by first dancer ; Dance-round, No. 1, by second dancer.
A1. (4th time).	Side-step by second dancer ; Dance-round, No. 1, by first dancer.
A2. (1st time).	Half-capers by first dancer ; Dance-round, No. 1, by second dancer.
A2. (2nd time).	Half-capers by second dancer ; Dance-round, No. 1, by first dancer.
A3. (1st time).	Side-step by first dancer ; Dance-round, No. 1, by second dancer.
A3. (2nd time).	Side-step by second dancer ; Dance-round, No. 1, by first dancer.

MUSIC.	MOVEMENTS.
B. (1st time).	Uprights by first dancer ; Dance-round, No. 2, by second dancer.
B. (2nd time).	Uprights by second dancer ; Dance-round, No. 2, by first dancer.
A4. (1st time).	Side-step by first dancer ; Dance-round, No. 1, by second dancer.
A4. (2nd time).	Foot-up by both dancers, face to face. In last two bars they dance four capers with pause.

THE SHERBORNE JIG.

ONCE-TO-YOURSELF AND FOOT-UP.

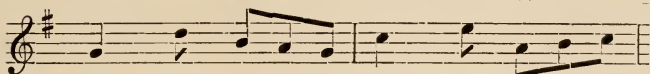
TRACK.....Back 2 feet.....

HANDS.....out. s.b. fwd.


 STEPS..... { l.b. r.b. l.b. r.b. f.t. Ju.
 { b.s. ~~~~~

Forward 4 feet.....

s.b. s.f. s.b. s.f.


 l. h.l. r. l. r. h.r. l. r.b.
 b.s.~

back 3 feet.

out. s.b. fwd.



l.b. r.b. l.b. r.b. f.t. Ju. h.r.

Forward 4 feet.....

s.b. s.f. s.b. s.f.


 l. h.l. r. l. r. h.r. l. r.b.
 b.s.~

(Last time.) h.l.

back 3 feet.....to.....position.

out. s.b. fwd.



l.b. r.b. l.b. r.b. f.t. Ju.

R. L. R. L.

DANCE-ROUND.

TRACK..... Forward round circle cl.

HANDS.....s.b.

s.f.

s.b.

s.f.



STEPS.....l.

h.l.

r.

l.

r.

h.r.

l.

r.

whole turn c. cl.

cut.

s.b.

fwd.



l.

h.l.

h.l.

f.t.

Ju.

gal. _____

Continue round circle.....

s.b.

s.f.

s.b.

s.f.



l.

h.l.

r.

l.

r.

h.r.

l.

r.

whole turn c. cl.

out

s.b.

Position.

fwd.



l.

h.l.

h.l.

f.t.

Ju.

gal. _____

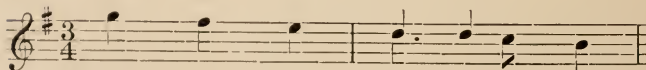
KNEELING.

TRACK.....Position.....

HANDS.....out.

s.b.

b. up.

Andante.

STEPS.....

(l.b.

r.b.

l.b.

f.t.

kn.r.

x h. _____

.....

out. s.b. b. up. out.

r.b. l.b. r.b. f.t. kn.l. l.b. r.b. l.b.

x h. _____ x h. _____

.....

s.b. b. up. out. s.b. fwd.

più mosso.

f.t. kn.r. l.b. r.b. f.t. Ju.

_____ b.s. ~~~~~

FOUR-CAPERS.

TRACK Position.....

HANDS.....s.b. s.f. s.b. s.h.f.

Allegro.

STEPS.....l. r. l. r. ∩ l.

.....

s.b. s.f. s.b. s.h.f. s.b. s.f.

r. l. r. l. ∩ r. l. r. l.

.....

s.b. s.h.f. out. s.b. fwd.

r. ∩ l. r.b. l.b. f.t. Ju.

_____ b.s. ~~~~~

HALF-CAPERS.

TRACK.....Position.....

HANDS.....s.b. s.f. s.b. s.h.f.

Allegretto.

STEPS..... (r. b.k.) l.H. h.r. l. \cap r.

s.b. s.f. s.b. s.h.f. s.b. s.f.

l. b.k. r.H. h.l. r. \cap l. r. l.H. h.r.

s.b. s.h.f. out s.b. fwd.

più mosso.

l. \cap r. l.b. r.b. f.t. Ju.

UPRIGHTS.

TRACK.....Position.....

HANDS.....out. s.b. fwd.

Andante.

STEPS..... (r.b. x h.) l.b. r.b. f.t. k.J. r.b.

out. s.b. fwd. out.

l.b. r.b. l.b. f.t. k.J. r.b. l.b. r.b.

s.b. fwd. out s.b. fwd.

più mosso.

f.t. k.J. l.b. r.b. f.t. Ju.

NOTATION OF SHERBORNE JIG.

MUSIC.	MOVEMENTS.
Once-to your- self.	Once-to-yourself by first dancer.
A1. (1st time).	Foot-up by first dancer ; Once-to-yourself, No. 1, by second dancer in last two bars.
A1. (repeat).	Foot-up by second dancer ; Dance-round by first dancer.
B1. (1st time).	Kneeling by first dancer ; Walk-round by second dancer.
B1. (repeat).	Kneeling by second dancer ; Walk-round by first dancer.
A2. (1st time).	Foot-up by first dancer ; Dance-round by second dancer.
A2. (repeat).	Foot-up by second dancer ; Dance-round by first dancer.
B2. (1st time).	Fore-capers by first dancer ; Walk-round by second dancer.
B2. (repeat).	Fore-capers by second dancer ; Walk-round by first dancer.
A3. (1st time).	Foot-up by first dancer ; Dance-round by second dancer.

MUSIC.	MOVEMENTS.
A3. (repeat).	Foot-up by second dancer ; Dance-round by first dancer.
B3. (1st time).	Half-capers by first dancer ; Walk-round by second dancer.
B3. (repeat).	Half-capers by second dancer ; Walk-round by first dancer.
A3. (2nd time).	Foot-up by first dancer ; Dance-round by second dancer.
A3. (repeat).	Foot-up by second dancer ; Dance-round by first dancer.
B3. (2nd time).	Uprights by first dancer ; Walk-round by second dancer.
B3. (repeat).	Uprights by second dancer ; Walk-round by first dancer.
A4. (1st time).	Foot-up by first dancer ; Dance-round by second dancer.
A4. (repeat).	Foot-up by both dancers, face to face, with four capers and pause, in last two bars.

The three following jigs are danced, in the usual way. either by one or two dancers (*see* Part iii, pp. 67, 68).

PRINCESS ROYAL (THIRD VERSION).

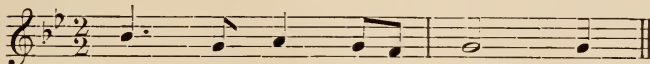
ONCE-TO-YOURSELF AND FOOT-UP.

TRACK.....Back 2 feet.

HANDS..... out.

b.up.

Position.
apart.



FEET..... { l.b. r.b. l.b. r.b. ft. Ju.
b.s.~~~~~

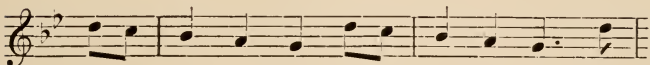
Position... ..

tw.

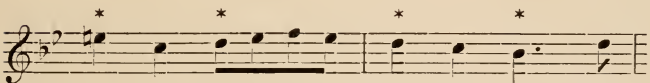
*

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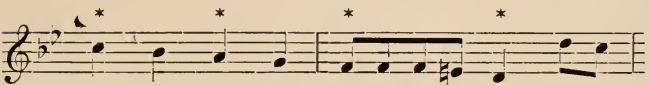
*



l. r. l. h.l. r. l. r. h.r.

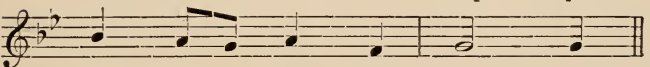


l. r. l. h.l. r. l. r. h.r.



l. r. l. h.l. r. l. r. h.r.

Whole turn c. cl.....Position.
out. b.up. apart.



l. h.l. h.l. ft. Ju.

gal._____

Last time. L.

R.

L.

R.

SIDE-STEP.

TRACK.....Position.....

HANDS.....tw.r.

STEPS. { r. l. r. l. r. l. r. h.r.
s.s. l.b. _____

tw.l. l. r. l. r. l. r. l. h.l.
s.s. r.b. _____

out. l.b. l.b. l.b. r.b. r.b. r.b.
x h. _____

b. up. l.b. l.b. l.b. r.b. f.a. f.t. h.r.
x h. _____

tw. l. r. l. h.l. r. l. r. h.r.

whole turn, c. cl. to Position.
out. b.up. apart.
l. h.l. h.l. f.t. Ju.
gal. _____

Track.....Position.....

Più lento.

[illegible]

apart. wave. wave. b. up. apart. wave. wave. b. up.

Ju.	L.	R.	r.t.b.	Ju.	R.	L.	l.t.b.
-----	----	----	--------	-----	----	----	--------

apart. wave. wave. tw. *

Ju.	L.	R.	h.r.	l.	r.	l.	h.l.
-----	----	----	------	----	----	----	------

.....whole turn, c. cl.....to.....Position.

* * out. b. up. apart.

r.	l.	r.	h.r.	l.	h.l.	h.l.	f.t.	Ju.
				gal.	_____			

TRACK.....Position

HANDS.....out up. wave. out.

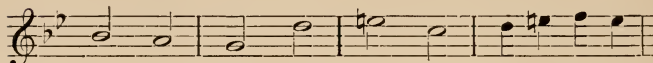
Più lento.

Più lento.

STEPS.....	{ r.b.	l.b.	r.	L.	l.b.
	x h. _____	_____			x h. _____

.....

b. up. wave. out. b. up. wave. out




r.b. l. R. r.b. l.b. r. L. l.b.

_____ x h. _____ x h. _____

.....

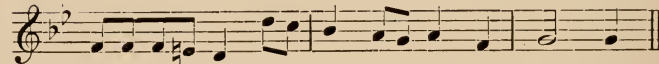
b. up. wave. tw. *



r.b. l. R. h.r. l. r. l. h.l.

.....whole turn c. cl... ..to.....posi ion.

* * out. b. up. apart.



r. l. r. h.r. l. h.l. h.l. f.t. Ju.

gal. _____

UPRIGHTS, No. 2.

Same as Uprights, No. 1, except that t.a. is used instead of t.b.; that is to say, one foot is swung across the ankle of the other and the toe placed upon the ground on the further side of the supporting foot. Sometimes, the dancer was content in both these steps, t.b. and t.a., to swing the foot back or across without touching the ground with the toe.

NOTATION OF PRINCESS ROYAL (THIRD VERSION).

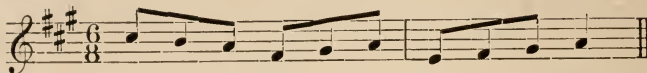
MUSIC.	MOVEMENTS.
Once-to-your-self.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Fore-capers.
B1.	Side-step.
C.	Uprights No. 1.
B1.	Side-step
C.	Uprights No. 2
B2.	Side-step, with capers and pause in last two bars.

} Optional.

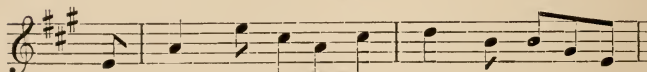
NONE SO PRETTY.

ONCE-TO-YOURSELF AND FOOT-UP.

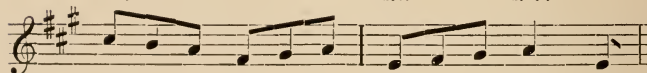
TRACK.....Back 2 feet.....

HANDS.....out. s.b. s.h.f.STEPS..... { l.b. r.b. f.t. Ju.
 { h.b.s. _____

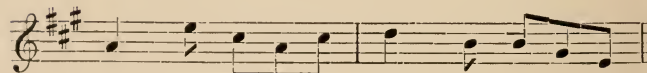
Forward 3 feet.....

s.b. s.f. s.b. s.f.h.l. r. l. r. h.r. l. r. l. h.l.

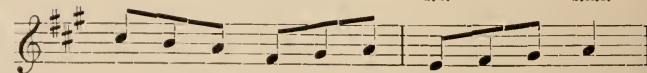
back 2 feet.....

out. s.b. s.h.f.r.b. l.b. f.t. Ju. h.r.
h.b.s. _____

forward 3 feet.....

s.b. s.f. s.b. s.f.l. r. l. h.l. r. l. r. h.r.

back..... toPosition.

out. s.b. s.h.f.l.b. r.b. f.t. Ju.
h.b.s. _____

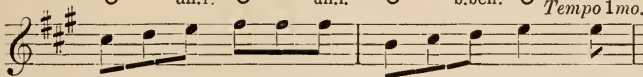
HAND-CLAPPING.

TRACK.....Position.....

HANDS..... O r.c. O l.c. O r.b. O l.b.

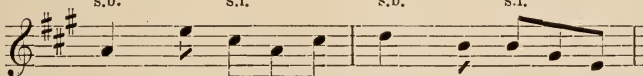
Più lento.

STEPS.....

O un.r. O un.l. O b.beh. O *Tempo 1mo.*

l.l.

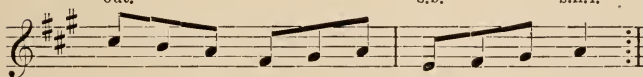
s.b. s.f. s.b. s.f.



r. l. r. h.r. l. r. l. h.l.

whole turn cl.....Position.

out. s.b. s.h.f.



r. h.r. h.r. f.t. Ju.

gal. (Last time.) L. R.

- O clap hands.
- r.c. touch right cheek with the tips of the fingers of the right.
- l.c. „ left „ „ „ left.
- r.b. „ right breast „ „ right.
- l.b. „ left „ „ left.
- un.r. clap hands under right knee.
- un.l. „ „ „ left „
- b.beh. „ „ behind back.

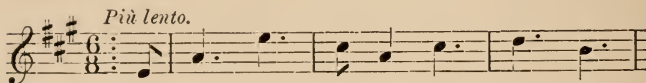
In the repetition the left hand touches before the right, un.l. preceds un. r, and the feet and the direction of the turn are reversed in the last four bars.

20265

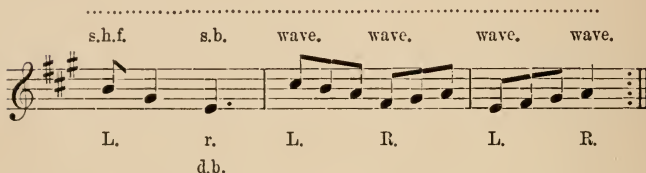
HALF-CAPERS.

TRACK.....Position.....

HANDS.....out. s.b. s.h.f. s.b. out. s.b.



STEPS.....l.t.f. l. R. l. r.t.f. r.
d.b. d.b. d.b.

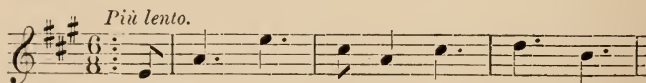


The capers in the second and fourth bars are made forward.

FULL-CAPERS.

TRACK.....Position.....

HANDS.....out. s.b. s.h.f. out. s.b.



STEPS.....{ l.b. f.t. Ju. l. r.b. f.t.
x h. _____ x h. _____



NOTATION OF NONE SO PRETTY.

MUSIC.	MOVEMENTS.
Once-to-your-self.	As noted.
A.	Foot-up.
B1.	Hand-clapping.
C.	Half-capers.
B1.	Hand-clapping.
C.	Full-capers.
B2.	Hand-clapping, with capers and pause in last bar.

MOLLY OXFORD.

ONCE-TO-YOURSELF AND FOOT-UP.

TRACK.....Back 2 feet.....

HANDS.....out.

s.b.

s.h.f.


 STEPS..... { l.b. r.b. f.t. Ju. h.l.
 h.b.s. _____

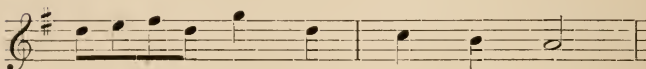
Forward 4 feet.....

s.b.

s.f.

s.b.

s.f.



r. l. r. h.r. l. r. l. h.l.

s.b.

s.f.

s.b.

s.f.



r. l. r. h.r. l. r. l. h.l.

Stop.....

r. up.

l. up.



r. l. r. h.r. l. r. l. h.l.

s.s. l.b. _____

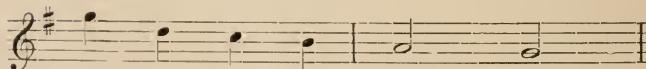
r.b. _____

Back 2 feet.....to.....position.

out.

s.b.

s.h.f.



r.b. l.b. f.t. Ju.

h.b.s. _____

SIDE-STEP.

TRACK..... Forward slowly to right.....stop.....

HANDS.....r. up.

s.b. s.f.

STEPS. { r. l. r. l. r. l. r. h.r.

s.s. l.b. _____

to left.....stop.....

l. up.

s.b.

s.f.

l. r. l. r. l. r. l. h.l.

s s. r.b. _____

r. up. l. up.

r. l. r. h.r. l. r. l. h.l.

s.s. l.b. _____ s.s. r.b. _____

whole turn cl. towards.....position.

out.

s.b.

s.h.f.

r. h.r. h.r. f.t. Ju.

gal. _____

(Last time.) L.

R.

HALF-CAPERS.

TRACK.....Position.....

HANDS.....out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.

Più lento.

STEPS .. { r.t.f. r. L. r. l.t.f. l. R. l.
 d.b. d.b. d.b. d.b.

.....

out. s.b. s.h.f. s.b. out. s.b. s.h.f. s.b.
r.t.f. r. L. r. l.t.f. l. R. l.
d.b. d.b. d.b. d.b.

Last four bars as in Foot-up. The capers in second, fourth, sixth, and eighth bars are made forward.

FULL-CAPERS.

TRACK.....Position.....

HANDS.....out. s.b. s.h.f. out. s.b. s.h.f. out.

Più lento.

STEPS.. { r.b. f.t. Ju. r. l.b. f.t. Ju. l.
 x h. x h.

.....

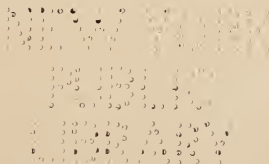
s.b. s.h.f. out. s.b. s.h.f.
r.b. f.t. Ju. r. l.b. f.t. Ju. l.
x h. x h.

Last four bars as in Foot-up.

NOTATION OF MOLLY OXFORD.*

MUSIC.	MOVEMENTS.
Once-to-your-self.	As noted.
A.	Foot-up.
B1.	Side-step.
C.	Half-capers.
B1.	Side-step.
C.	Full-capers.
B1.	Side-step, with capers and pause in last bar.

* For the music to this Jig see "Old Mother Oxford," *Morris Dance Tunes*, Set 4., p. 100. The variant given in the text is too close to warrant separate harmonization.



YROY WEM
21004
YWA 2001

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